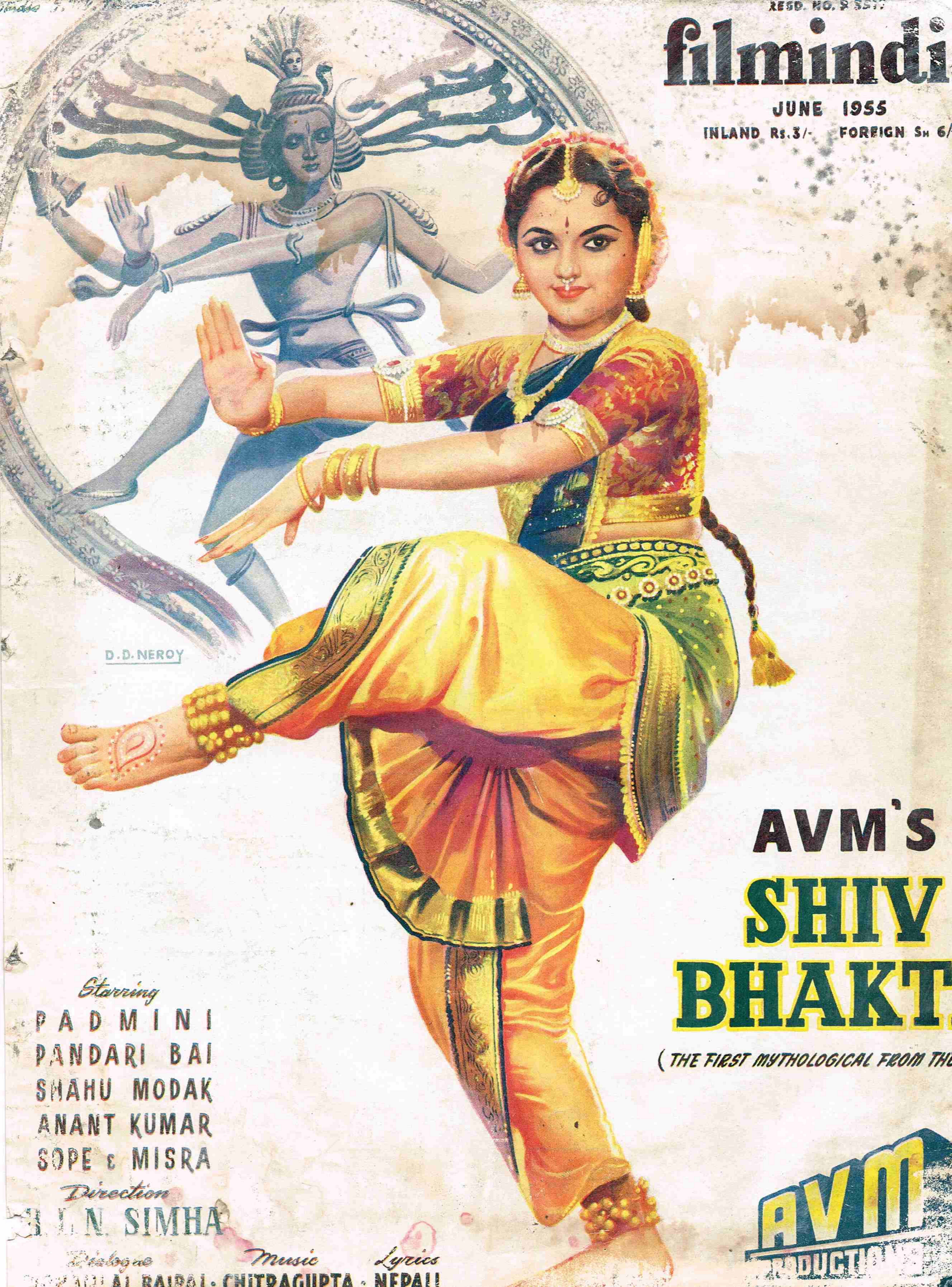


filmindi

JUNE 1955

INLAND RS. 3/- FOREIGN SH. 6/-



D.D. NEROY

AVM'S
SHIV
BHAKT

(THE FIRST MYTHOLOGICAL FROM THE)

AVM
PRODUCTIONS

Starring

PADMINI
PANDARI BAI
SHAHU MODAK
ANANT KUMAR
SOPE & MISRA

Direction

H. N. SIMHA

Dialogue

Music

Lyrics

RAJAL RAIPAL • CHITRAGUPTA • NEPALI

THRILLS

That'll Tickle You !

ROMANCE

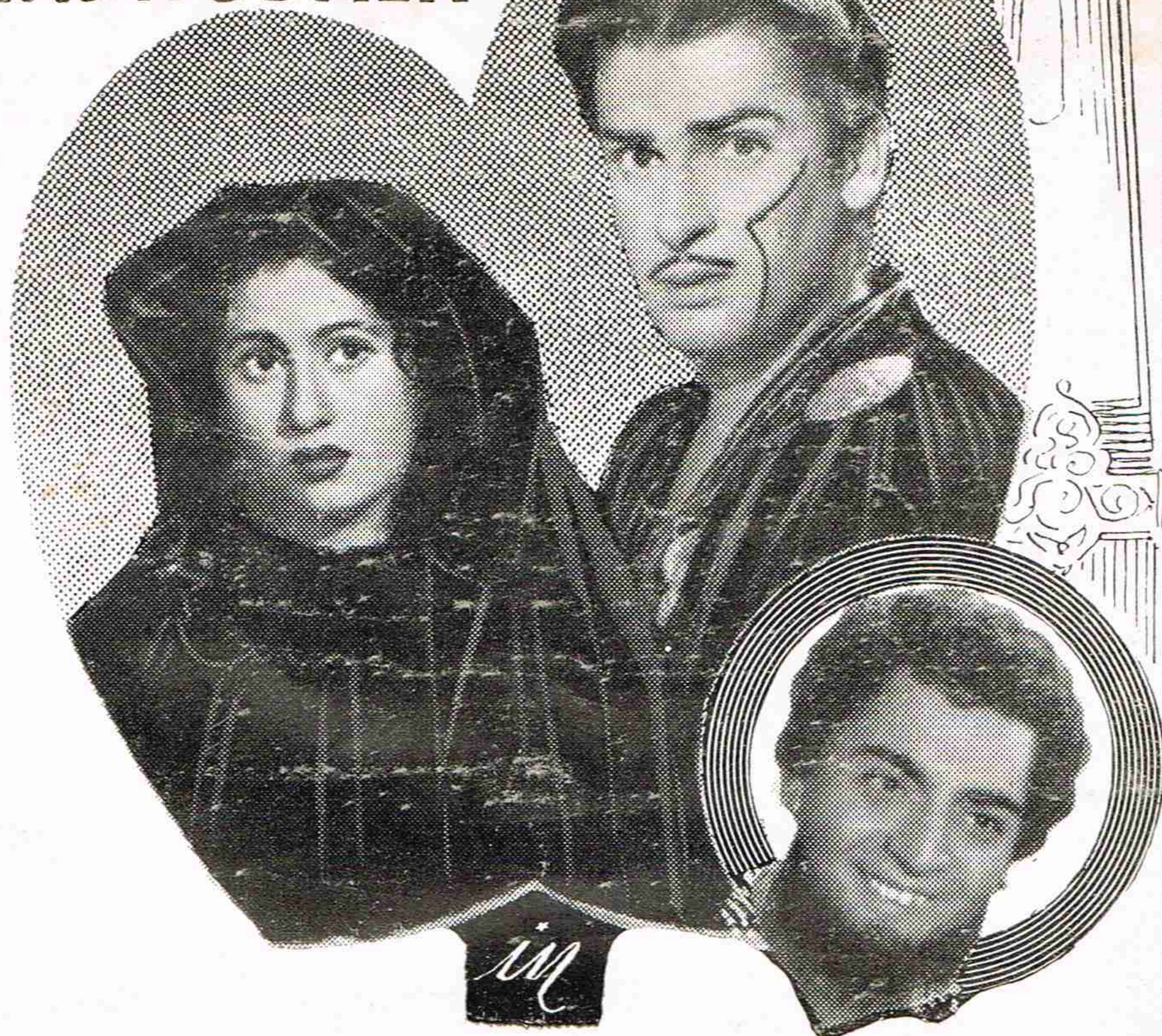
That'll Delight You !

ADVENTURE

That'll Excite You !



Tasviristan
PRESENTS
MADHUBALA



NAQAB



SHAMMI KAPOOR..
HIRALAL * YASHODHRA KATJU
MARUTI AND
AJIT & ASHA MATHUR

DIRECTED BY
LEKHRAJ BAKHRI

Now Running Successfully At
BOMBAY AND ALL OVER INDIA

THE FACES THAT A MAN MAKES

TO WIN ONE HEART &
TO SOOTHE HIS OWN!



DILIP KUMAR
WOOS
MEENA KUMARI

AND REMINDS THE NATION
OF WHAT JESUS CHRIST SAID
"Love Thy Neighbour"

Pakshiraja's
AZAAD

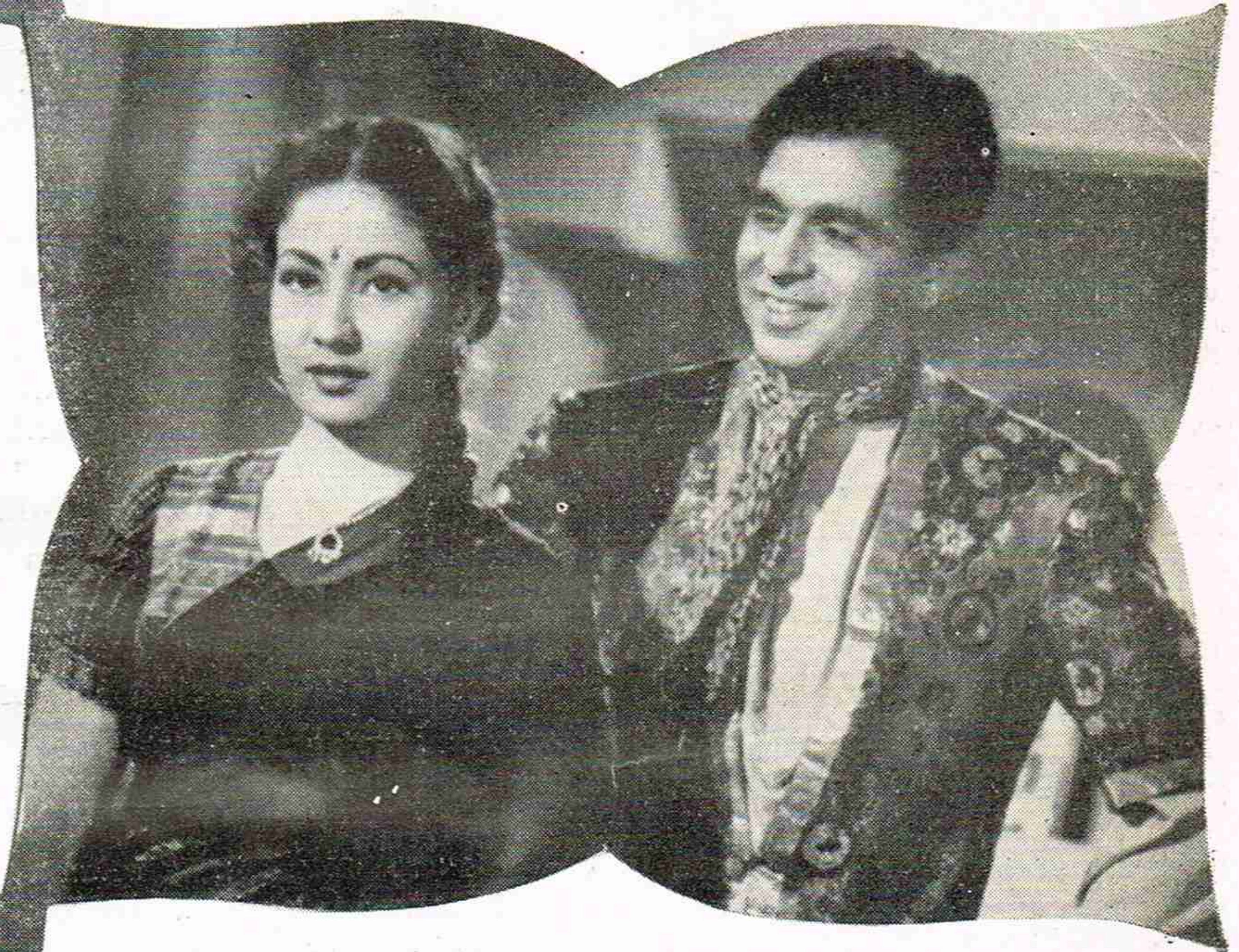
A SCHOOL FOR LOVE-MAKING

Produced & Directed by

S. M. S. NAIDU

Music

C. RAMCHANDRA



COMING ALL THE WAY FROM
COIMBATORE THIS PICTURE
HAS WON THE APPLAUSE OF
THE NATION

W H Y ?

FIND OUT FOR YOURSELF

RUNNING WILD AT

MINERVA — BOMBAY

AND 100 OTHER STATIONS
ALL OVER THE COUNTRY



ADLETS

PERSONAL

WANTED well-figured girls as photo artist's models to illustrate magazine articles. Good payment. Apply Box No. 1119, "filmindia".

WANT to turn your spare hours into moments of pleasure and purpose? Then take piano lessons from an experienced and qualified pianist who has already trained many. Write to Box No. 1438, "filmindia".

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KHOJA film producer, 35, wants well-to-do, well-built, photogenic girl willing to act in his half-finished picture and also marry him. Correspondence strictly confidential. Box No. 1412, "filmindia".

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SMART, hard-working Catholic Lady Stenographer, aged 21, with S.S.L.C. and four years' office experience seeks immediate employment. Speed 40 in typing and 120 in shorthand. Box No. 1432, "filmindia".

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filmindia

Editor : BABURAO PATEL

Vol XXI

JUNE 1955

No 6

OFFICE

55 Sir Pherozechah Mehta Road,
Fort — Bombay — India
Tel. 26752

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A well-known firm requires a qualified, efficient accounts clerk with minimum 5 years experience. Apply with testimonials stating expected salary to Box No. 1345, "filmindia".

WANTED Agents on commission basis to secure orders for our BINA snow, face powder etc., Please apply to: National Importers, 249, Frere Road, 1st Floor, Bombay-1.

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GOOD collection of bronze, ivory and porcelain figurines of gods, goddesses and legendary characters. Box No. 1441, "filmindia".

RUNNING business concern dealing with handicrafts on a leading thoroughfare in Bombay, complete with furniture, office equipment and stocks. Rough estimate: Rs. 50,000, including goodwill. Write to Box No. 1445, "filmindia".

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WANTED in good condition, new or secondhand, the following volumes of Max Muller's "Sacred Books of the East" (6, 7, 12, 13, 17, 18, 19, 20, 22, 23, 24, 27, 29, 30, 31, 32, 33, 36, 47, 48). Please apply with prices to Box No. 1146, "filmindia".

WANTED books on ancient medicine and astrology, English translations. Apply Box No. 1148, "filmindia".

ADVERTISER would buy at reasonable prices old books on Homeopathy. Please submit list and prices. Box No. 1150, "filmindia".

WANTED at secondhand prices Times of India Year Book 1946-47-48 and 1950 and Mitra Annual Register volumes for years 1935 (Vol. I) 41-46-47-48-49-50-51-52-53 and 54. Write with prices. Box No. 1152, "filmindia".

THE MAGAZINE THAT SELLS ITSELF SELLS A THOUSAND THINGS!

Rushing To The Rocks

During our long-drawn fight for freedom with the British, General Mohandas Karamchand Gandhi of Rajkot invented and patented many war-time weapons and manoeuvres to wake up millions of sleeping slaves and keep them suspended on pin-points of expectancy by showing them the oasis of freedom in the midst of an arid desert of foreign bondage. This great man who naively described his suppressed violence as non-violence and who gave his sins and mistakes a confessional complexion of truth arrived in India from South Africa on December 19, 1901 in time for the Seventeenth Session of the Congress held at Calcutta and for 47 long years, till he died on January 30, 1948, he allowed neither Indians nor the British to rest till both together declared him a Mahatma during his life-time. Gandhiji's weapons were varied and various—each forged to meet the exigencies of a particular political situation. "Boycott British Goods", "Boycott Schools and Colleges", "Boycott British Courts", "Non-cooperation", "Civil Disobedience", "Salt Satyagraha", "Forest Satyagraha", "Non-violence", "Non-payment of Taxes", "Khilafat", "Hindu-Muslim Unity", "Removal of Untouchability", "Celibacy", "Truth", "Fasting for Self-purification", "Prabhat Pheri" and a hundred other manoeuvres gave the nation a thousand war slogans.

Many of them have now come home to roost. Songs which once inspired slaves to fight against their bondage have now become slogans of revolt and indiscipline among free people. One such dragon's tooth sown in 1920 at the Nagpur Congress was the provision in the Congress Constitution for the redistribution of the provinces on linguistic basis. It was Gandhiji's own handiwork in the face of opposition.

35 years later, out of the furrow where this tooth was sown, has now risen a rabble of citizens to fight one another and drench the soil with blood and bitterness. Neither discretion nor patriotism seems to stop the people's mad rush backwards to those post-Maurayan days when India became an unholy conglomeration of numerous little power islands after the break-up of the Mauryan Empire.

The first effective shot to undo Sardar Vallabhbhai Patel's great work of repainting the map of India in a single national colour by scraping off the scabs of our native states was fired on December 15, 1952 by Potti Sriramulu, out of whose misconceived martyrdom ultimately rose the new non-viable State of Andhra, an ugly, rickety baby with red eyes and violent temper.

For days after the death of Sriramulu, Andhra was on fire and three crores of Andhras went mad. They stopped trains, looted wagons, burnt Government property, faced bullets and died and finally stopped the administration.

Scared stiff, Prime Minister Nehru announced on December 19, 1952, his decision to form an independent state of Andhra as early as possible and appointed Justice Wanchoo to consider and report within a month the financial and other implications of this decision. On October 1, 1953, Nehru inaugurated the new Andhra State saying: "There can be no doubt that, for long years past, the Andhras had wanted a separate state and that wish of theirs has been recognized. But all manner of difficulties came in the way and the realization of it was delayed. Now it has come and it deserves all our goodwill."

Speaking at Berhampur the other day (May 8, 1955) Nehru warned that the freedom of India would be endangered if people divided themselves on the basis of language. He had never seen a country being divided on linguistic basis. India, he added, had remained under foreign domination because of internal disunity and bickerings. They would be repeating history if again they tried to live in separate compartments and narrow nationalistic shells.

The Prime Minister said, "India is a great country inhabited by people of different castes, creeds and religions. Amid this wonderful diversity I want complete unity among the people. I am very anxious that people of different languages should live together in one State so that they are in a position to understand each other's language and problems."



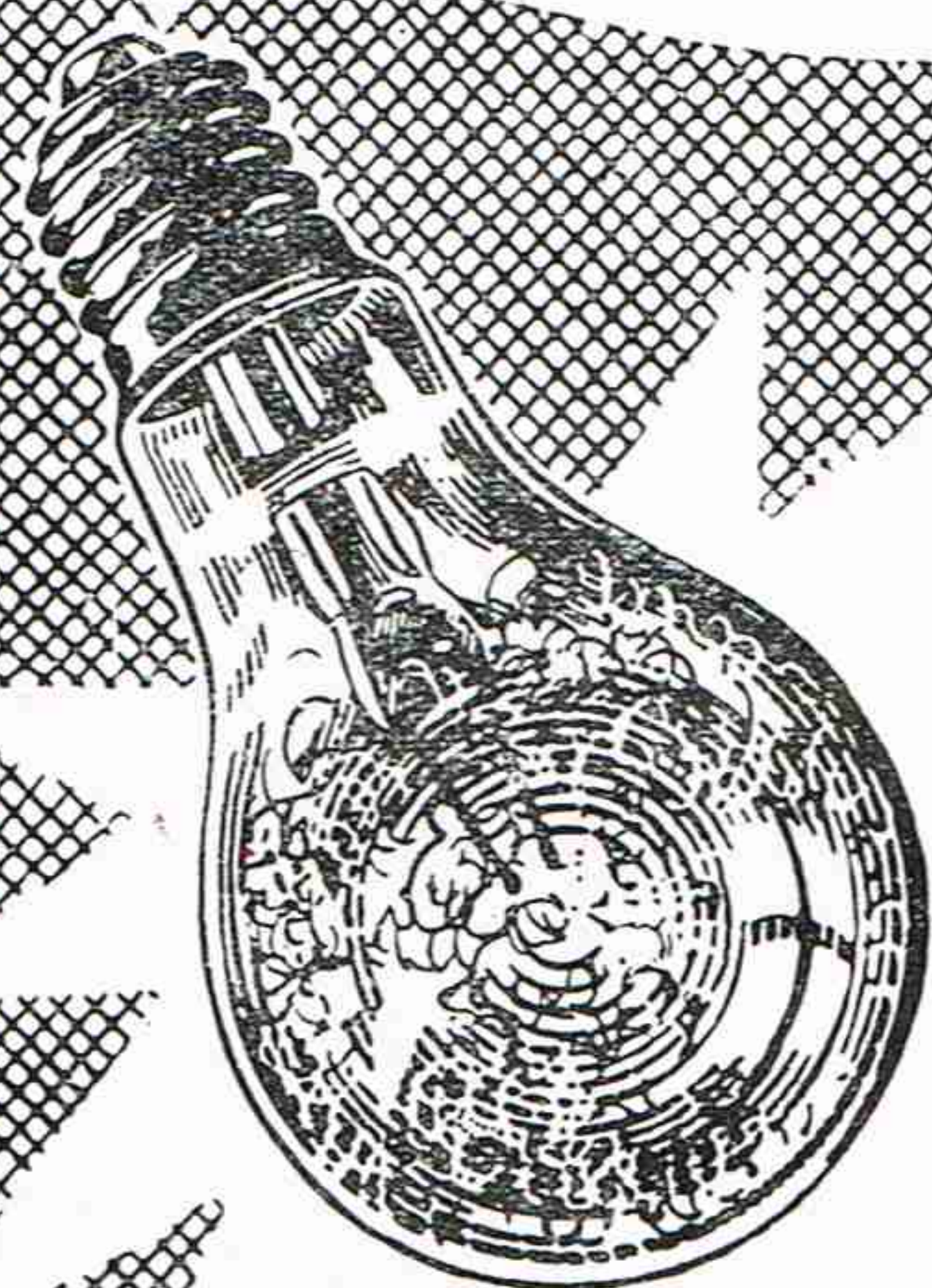
That is the new Indian girl—an advance sample of what we are going to get after all our new marriage and divorce laws get going for some time. This one is pinning-up to the knee only. But that is only the beginning of the end that is high up in stature but low enough in morals. This one is called Ranjana Shukla, a newcomer with new ideas. She will be soon seen in "Chaar Deewaren", which fail to hold her at home.

"If they create walls among themselves just because their languages are different, they are greatly weakening the country and to a great extent putting her independence in jeopardy."

This scared pigeon required two years to get over his Andhra fright to realize the harm which linguistic provinces would do to India. But in December 1952 Nehru neither had the courage to say this and stick to it till bitter end nor the discretion to take the Andhra decision in time to save the life of Potti Sriramulu. He thus lost both: principle and grace.

The quick success of the people of Andhra over the martyred flesh of Potti Sriramulu encouraged other language fanatics and

*To recall
happy
moments*



*You can do it
even with your box-camera*

Use PHILIPS PHOTOLAMPS
"PHOTOFLUX" and "PHOTOLITA"

in the last week of March 1953 Shanker Gouda Patil, the 33-year old President of the Hubli Taluka Congress Committee, undertook an indefinite fast demanding the formation of a United Karnatak State. For 22 long days the tension of this fast steadily mounted as news of this patriot's sinking condition grew more and more alarming and Adhargunchi, the little village where Shanker Gouda Patil was fasting, became a place of pilgrimage for thousands of people. In the towns and cities of Karnatak the powder was loaded and ready to repeat another Andhra as soon as Shanker Gouda Patil sped heavenward.

But on the 23rd day of his fast (April 19, 1953) Shanker Gouda Patil fortunately thinking discretion to be the better part of valour and having got enough publicity and exhibition of love from his people, decided to live and see the formation of United Karnatak with his own eyes. He broke his fast and lived to tell the tale. Thus through the 22-day fast of Shanker Gouda Patil the case of a separate Karnatak was presented in the Imperial Court of Nehru and a promise to speed up its formation was extracted.

Other language langurs, who loved food much too much to miss it so easily with a fast, now increased their own intake of food by shouting new slogans and asking for all sorts of provinces and all sorts of cities.

"Kaka" N. V. Gadgil of Poona said, "Bombay City is the Laxmi of Samyukta Maharashtra and I will not agree to the formation of a Marathi-speaking state without it."

"Bhai" Dahyabhai Patel hit back by saying, "If the voice of aggression emanated from Poona, let it be remembered that we are alive in Bombay." That sounded like a genuine son of Vallabhbhai.

Very soon in every province we heard of a new language langur. Master Tara Singh wanted a Punjabi-speaking state, Himmatlal Shukla wanted a Gujarati-speaking state, Biyani wanted a second Marathi-speaking state and so on till the babel of these language langurs filled the country with new communal slogans like: Samyukta Maharashtra, Mahavidharbha, Vishal Andhra, Aikya Kerala, Mahagujarat, Mahakoshal, Tamil Nad, Punjab Suba, etc.

Even S. K. Patil, the stormy petrel of Congress politics, a slippery and versatile customer, could not find words to condemn this babel of linguistic provinces—his dislike of Morarji probably having clouded his vision as a patriot.

Disgusted with all this unholy row over linguistic provinces by his own Congressmen, on December 22, 1953, Prime Minister Nehru announced the appointment of a three-man Boundary Commission on linguistic re-organization of States with Fazal Ali as the Chairman and K. M. Pannikar and H. N. Kunzru as the two other members and directed the Commission to report to the Government before June 30, 1955.

These three good citizens are not asked to say whether redistribution of provinces on linguistic basis is good for the country or not. They are asked to draw the broad lines on which particular states should be reorganized. As these three guys have been working silently like a private limited firm of auditors observing all the secrecy that is usually needed for the detection of crime and particularly with the bearded Pannikar looking at once naive and lofty before press photographers and talking of becoming a "sanyasi", it is difficult to say what the exact recommendations of the Boundary Commission would be before the actual report is submitted. At best the report would contain only procedural recommendations of forming the linguistic states seeing that the principle of reorganization of the states on linguistic basis has been officially accepted as a necessary evil. Thanks to the martyrdom of Sriramulu and the arson, looting and rioting that followed.

The indiscipline and disrespect for law encouraged by the war-time manoeuvres of General Mohandas Karamchand Gandhi of Rajkot have thus come home to roost.

Now, where is all this going to lead us to? We are a secular democratic republic in which there is no place for casteism, communalism, provincial strifes and national disunity as Nehru said

the other day (May 8, 1955) while listing the four evils which obstructed the all-round progress and development of the country.

To achieve our goal of a united India we have designed a federal republic with autonomy in the provinces to lend enterprise and imagination in administration to local talent. We have adopted a national language to give a common tongue to 360 million people, to remove lingual barriers and bring together people of various colours and costumes. We have given ourselves a secular constitution to bring into our national fold people of different cults and religions with full freedom to everyone to preach and practise his religion without losing citizen's privileges. We have declared ourselves a republic and promised justice, liberty, equality and fraternity to all without any discrimination on grounds of race, caste, creed or sex.

And to achieve all this we have slaved and suffered during the last eight years. We have launched our first Five-Year Plan to improve our agrarian economy and to increase our industrial potential. We have revised numerous old laws to give our people better and quicker justice. We have launched Community Projects and innumerable welfare centres to improve the lot of our villagers. We have produced thousands of motion pictures to spread our national language and make it popular among the masses of the various provinces. In short, we have done a thousand things to lay the foundations of a progressive and prosperous secular democracy.

Is all this to be sabotaged by this anti-national design which our leaders naively describe as the linguistic re-distribution of provinces?

The fanatic vehemence of the Andhra riots, which cost many human lives and caused damage worth several crores of rupees, showed how much the Andhras hated the Tamils with whom they had peacefully lived together for centuries. Even during the 200 years of British rule they had never flown at each other's throat in the fanatic manner they did after Sriramulu's death. No one can say that the Andhras and the Tamils are basically bad people. Their past history and culture on the other hand prove that they have been a great people. Why have these people then suddenly become political fanatics?

The recent riots in the Goalpara District of Assam in which Bengali shops were looted, Bengali women violated, Bengali houses set on fire and Bengali people chased out of the district once again pose the question: "Why have the Assamese suddenly become political fanatics?"

The riots in Hubli during Shanker Gouda's fast in which the police had to resort to firing on the crowds also pose the question: "Why have the once peace-loving people of Karnatak suddenly become political fanatics?"

And why does old, toothless Kaka Gadgil flaunt his ego when talking of Samyukta Maharashtra and why does that "sev-gathia" warrior Dahyabhai Patel threaten retaliation when someone talks of taking away the City of Bombay?

There must be some reason for all this fanatical talk which threatens to ruin the unity of our people and the integrity of our country. Will the linguistic re-distribution of provinces solve this dangerous problem of ours?

As far as we can see the re-distribution of provinces on linguistic basis is going to create new problems for us. It will create new hatreds and rivalries between provinces. It will create new minorities and new politically depressed classes in different provinces. It will develop a fanatical passion for regional languages and culture to the detriment of the national language and culture. It will turn provincial autonomy into regional and racial dictatorship and the linguistic units will contribute less to the strength of our federal government. It will promote class hatred of varying patterns in various provinces. For instance, the Marathas who are in a huge majority in Maharashtra will dominate over other communities and we shall soon see the Brahmins and the Banias treated as new

Harijans of a linguistic state. It will increase communal favouritism and nepotism and our ideals of justice, liberty and equality will be thrown to the winds. It will encourage state employment, trade opportunities and industrial development on strictly communal lines to the detriment of minorities and usher a new era of cartels and monopolies contrary to the spirit and intention of our socialistic pattern of society. It will bring a vehement provincial outlook into our national councils and give rise to new bickerings and narrow provincial ambitions.

In short the re-distribution of provinces on linguistic basis will completely ruin the traditional homogeneous pattern of our society and nation in the very diversity of which Nehru loves to find a rare unity today.

And for all this our weak-kneed pendulum Pandit will be responsible. What Nehru builds today with great strength he destroys the next day with great weakness. Whatever the recommendations of the Boundary Commission, it is time Nehru took courage in his hands and put a stop to this suicidal nonsense of linguistic provinces.

A few more language langurs fasting themselves to death must not be permitted to affect the destiny of millions. And bullets can look after the blind riotous mobs that cause damage and destroy our national unity. But before the bullets are used and little men allowed to become martyrs, Nehru must announce his inflexible resolve not to divide India on linguistic basis. Vague soliloquies in well-rounded words encourage only cheap martyrdom and mob-rioting.

Will Nehru do it? We are sure, he won't.

"Girnar",
Bombay, 10-5-1955.

Baburao Patel.



Glossy
Glorious
Glamorous
Hair

thanks to
COCOLA
The Quality Hair Oil

JEWEL OF INDIA PERFUME CO., CALCUTTA-34



GEMINI
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INSANIYAT

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and others...
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S.S. VASAN

Music
C. RAMCHANDRA

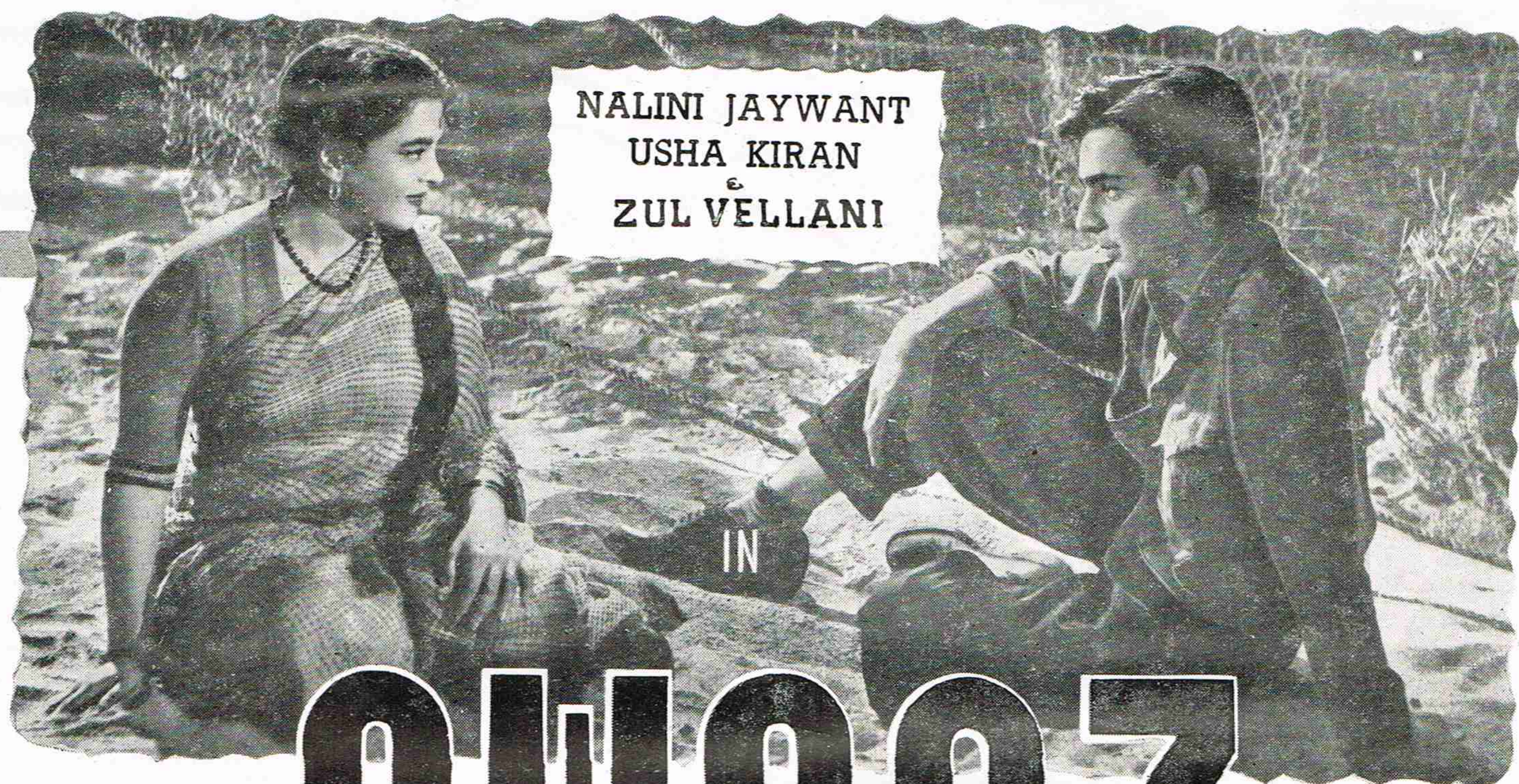
Lyrics

RAJENDRA KRISHNA

Dialogues

RAMANAND SAGAR

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NALINI JAYWANT
USHA KIRAN
&
ZUL VELLANI

IN

AWAAZ

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Supported by: CHANDRASHEKHAR — ANWAR — NAZIR HUSSEIN — MUQRI & others.

Songs: ADIL

Direction: ZIA SARHADI

Music: SALIL

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IN

IN

GEVACOLOUR

"MOTHER INDIA"

— INDIA'S IMMORTAL ROMANCE —

Music — NAUSHAD — Direction — MEHBOOB

AND →

3rd IN MAKING

PRODUCTION No. 7

Starring: SHAKILA — KISHORE KUMAR
MALA SINHA — MUQRI

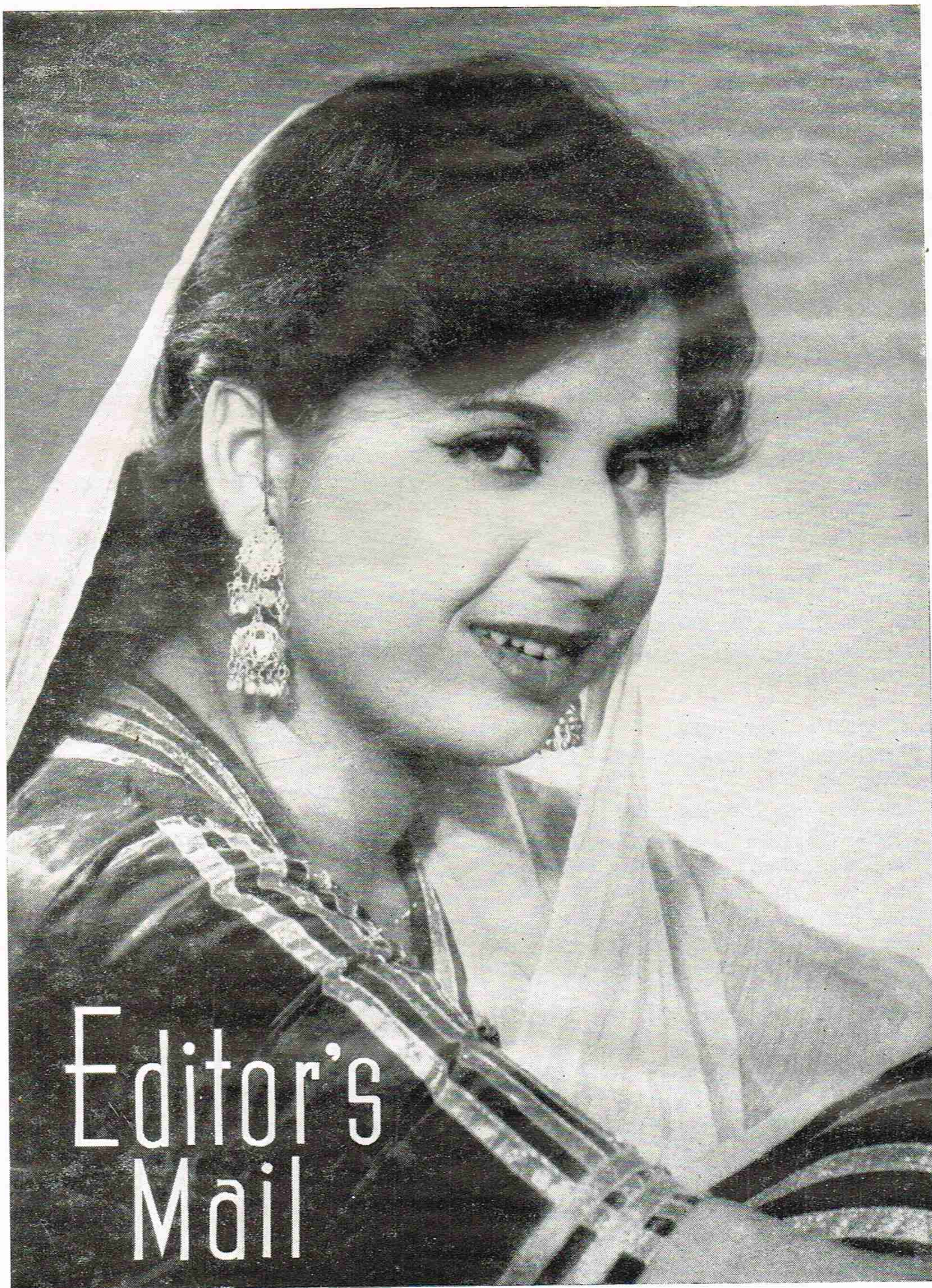
Direction: MEHRISH

Music: ANIL BISWAS

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MEHBOOB PRODUCTIONS LTD.

HILL ROAD — BANDRA — BOMBAY 20.



S. S. AHMED (Jamshedpur)

What worries the angel Gabriel?

The white-capped arrivals in heaven. He doesn't know what to call the Congressmen. They look white all over but he knows their colour inside. He cannot call them angels and he cannot condemn them as devils being representatives of a Welfare State. Gabriel is worried, really worried.

JOHN ANTHONY (Patna)

What is the background of American policy?

Wall Street! The dividends decide the devil-dance and its drum-beat.

P. RAJAMANI (Madras)

Can you suggest an ideal Finance Minister for Madras?

I cannot suggest anyone more competent than the mother of the famous dancing sisters of Travancore. She has found the cube root of dancing and made it paying twenty-seven times.

S. B. GORDE (Ambarnath)

I have decided to become a critic. Now tell me my daily diet please?

Fifty suryanamaskars, six rounds of boxing, a seven furlong sprint and half-an-hour of weight lifting. Follow this diet for at least five years every day and then lift a critic's pen.

A woman's wild and gay personality expresses itself in many ways. Here is one who says that she is ready for any fray—even an all-in affair—if you rub the fur wrong way. And Geeta Bali is in a picture called "Pocket Maar", an exciting tale by itself made more exciting by her.

How do you like the "Health Insurance" Scheme in Bombay for the middle-class people?

It is killing both the patients and the doctors. We shall soon run short of mourners and pall-bearers.

MISS K. L. RANI (Meerut)

Munshi is being called a burglar in U. P.?

Why not write to him and tell him? Let him have some fun and excitement in his old age. He used to be a regular dacoit in romance in his early days.

How many religions are there in the United States?

Three: black and white, red and white and white and white—all fanatical cults.

I am one and lovers are thousand. Tell me what should I do?

Break your mirror. It is lying.

S. S. OBEROI (Ludhiana)

The address of Shakila?

Gobind Mahal, Marine Drive, Bombay 1. When you knock on the door you expect one but when the door opens you see two: Shakila and Noor, to say nothing of the mother.

Generally a man is seen courting a woman but not woman courting man?

Come to Bombay and see a sissy being dragged by a college girl to the Metro Cinema for the matinee show.

Most of the people are afraid of letting houses to bachelors. Why?

They upset the family planning ideals of their neighbours.

P. D. JAIN (Ajmer)

What is the greatest achievement of our Prime Minister, Pandit Nehru, after the advent of freedom?

He made the Asian look at the White Man twice. The White Man now feels the stare.

D. A. AJWANI (Bombay)

What is the hobby of Fazlul Huq?

Huq is the Prakasam of East Bengal. He wants to hold the reins of power in his old, trembling hands.

Do you think there will be military rule in Pakistan as in other Muslim countries?

Yes, otherwise there will be guerilla warfare in the jungle that is Pakistan.

GUL M. MIRCHANDANI (Tangier)

Arabs like your "filmindia". Why?

They know what is romance in life.

Mehboob's "Aan" proved a very successful picture in Tangier in the Spanish version un-

der the name of "Maya". Can you tell me its secret?

"Aan" in India, "Maya" in Tangier, "Mangala" in Europe and goodness knows what other names Mehboob's picture took in different countries! Its common name remained "Success" right from the start. Had Mehboob known the secret of its success, his next "Amar" would not have failed.

MISS U. PAI (Bombay)

What is the difference between you and other film journalists?

I am a child of the film industry, others are patrons. J. C. Jain of "Filmfare", who today spends thousands on an annual film tamasha, may tomorrow go away to Dalmia's cement factories without looking back once. Manorama Kathju who goes round the studios today may take to the drawing rooms tomorrow to report the latest fashions. But I have no place to go, having dedicated the best years of my life to the Indian film industry. If I fail as a film journalist, I shall end as a door-keeper at some cinema but I'll still be serving our film industry. Isn't that a world of difference?

How are Jalan and Mukherjee of Filmistan taking their present spell of success?

Success is a tide which recedes often leaving people wet and shivering on the sands. Jalan and Mukherjee are swimming in all directions today unaware of the reefs of income tax which the receding tide will reveal tomorrow.

South India's Vasan came to Bombay hunting tigers recently?

And other animals too! Strangely enough he wanted them for a picture called "Insaniyat".

The price of "Usha" Sewing Machine has been reduced again. How wonderful!

The manufacturers of Usha machines don't believe in profits. They believe in installing a sewing machine in every home. Their prices are trimmed to supply a nation with necessities and not to pay more taxes.

What is Filmistan's S. Mukherjee worth?

About 50 lakhs of rupees. He is in charge of King Tolaram's gold mines.

What does Dilip Kumar earn?

I don't like to reveal a national scandal. I am a patriot.

Baburao, you are helping the South Indian producers?

Is South India outside India?

No news in "filmindia" of Kardar of the "High, Higher and Still Higher" fame?

You can't stop them in the spring of life. They must throw their arms up and reveal their intentions. Helen and Shamim bring some dance and excitement to the screen in "Hoor-e-Arab", a love tale of Araby.

Write to the singing girls of Kennedy Bridge for news of Kardar's production activities. The management keeps them better posted than the newspapers.

People say that Gemini signs up its artistes in club rooms with champagne corks flying?

That is a national lie. The champagne which Producer Vasan drinks is Narsu's coffee and the club he frequents is "Girnar". Vasan is a hopeless vegetarian.

MRS. KAWAL SIDHU (Banda)

What is the difference to a woman between a married and an unmarried state?

Marriage is like a Health Permit in Prohibition. The cup of life in this state doesn't leave an objectionable smell behind. In the other state the most natural instinct becomes illicit.

How to stay young?

Avoid the cradle. The furrows of age spring from the cradle of new life.

What is Marilyn Monroe after all?

Nothing much except a bedroom used as a public gallery.

H. L. SETHI (New Delhi)

Is Rajkumari Amrit Kaur India's Florence Nightingale?

Never speak ill of the dead.

Why are Nehru's grandchildren schooling in England? Aren't there good schools in India?

The Nehrus must have the English accent in the midst of the Hindi world they are creating. By the way why don't you write the question on a post card and ask Pandit Nehru to answer it? He must be having an explanation.

Why did not Asha Mathur prove a success?

The girl has neither face nor talent. She has only a pointed nose and that is not pretty either.

What is the essence of Congress politics?

Stick to the saddle by hook or by crook.

ANNETTE SOUZA (Trincomalee)

If statues begin to talk?

They won't confess their sins. They will want to give birth to more statues by dilating on their past virtues. Statues inherit the vices of the men they stand for.

To love is a job. Am I right?

Quite! It is a life-time job if you take a partner.

J. G. SAMBRANI (Bombay)

Why does Bimal Roy apply rouge to his cheeks?

It is not rouge. Bimal has a Manipuri complexion.

E. DAS ERNEST (Bangalore)

Do the Rosicrucians teach anything new?

Christian Rosencruetz, the founder of the Rosicrucian cult, was a great scholar of religion, philosophy and medicine. His knowledge of these reached a certain stage of divine mysticism and he healed many suffering souls. He and his followers searched for secrets of divinity and nature and discovered some and used them to heal humanity. The Rosicrucians used their knowledge to heal the sufferers, not to exploit them.

Do you peer into mysteries?

I don't but I have an unfortunate gift of predicting events which happen and startle me.

Have you ever refused a kiss?

Several times! I light a cigarette only when I like to smoke.





He was such an unhappy baby! Wasn't gaining weight as he should; always so fretful. It was but natural that the mother was anxious.



Then one day, a kind neighbour who had a lovely, bouncing, 'Glaxo' baby herself, recommended 'Glaxo' to this worried mother.



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I think there will be a deluge of feminine tears on your death?

That will be a day for crocodile hunters.

What will be your obituary?

Income tax killed his soul—friends did the rest.

Did you know that Babs is feminine?

Yes, I am named after Barbara Hutton without her dizzy fortune.

Have you lost your eye for feminine beauty?

Kataris of Bombay give me convex glasses which lend new curves even to old females.

Does prayer cleanse?

Yes, if the mind is in tune.

Do you like demonstrative women?

They strain my patience.

B. S. MADHOK (Qatar)

Do the Health authorities of Bombay consider leprosy to be a non-contagious disease seeing so many lepers mingling with the crowds?

They consider leprosy less dangerous than a white cap.

K. PONNUSWAMY (Poona)

How old is Mr. S. S. Vasan?

He is my age. That is why we travel together with harmony in our steps. The day Vasan becomes younger, I will be left behind.

How do you feel when you are made to wait?

I wait if someone else is paying for the time.

I. V. MAHBUBANI (Bombay)

What is double talk?

The Dutch which Sindhis speak while selling an article.

What will happen if one day a Sindhi becomes the Prime Minister of India?

We shall have to turn Rashtrapati Bhavan into a cocktail bar and shift Raj-ghat to Banaras.

S. K. Patil talks about the film industry with as much authority as Pandit Nehru does about foreign affairs?

Patil is a versatile genius. Don't be surprised if one day he gives a scientific lecture on homosexuality.

When does a star turn into a producer?

When the black money becomes a burden.

I understand copies of "filmindia" are now going by air to Singapore?

That is right. They are now flying all over the world.

MISS CHANDRA SAXENA (Gwalior)

How many multimillionaires are there in Bombay?

Multimillionaires in Bombay follow Communist tactics. They live underground.



That is how our young men are going to feel when the new Indian woman gets going. The lad will want a rope to hang himself from the nearest tree. Watch Ranjana Shukla and Karan Dewan keeping life going in "Char Deewaren".

What do you think of a sweet kiss from a maiden?

In this event thinking starts after the accident.

D. P. MOHINDRA (Dehra Dun)

What is love?

That is the incense a man burns at the foot of a double bed.

S. VITTAL RAO (Madras)

Oh! What is that thing called woman?

In your case she is a nurse with a mother's touch.

CHARAN VARMA (Nilokheri)

Do you like Kishore Sahu as an actor?

Kishore is an excellent actor but he hasn't got a hero's face.

D. N. KHANNA (Ghaziabad)

Define a wife?

Wife is the woman between a man and his mistress.

H. D. PANDIRKER (Limbe)

Is Clifford Agarwala famous in our film industry?

Oh, yes, he is our Hollywood expert. He even knows Jane Russell's measurements.

Name an Indian picture which brings tears in your eyes?

"Moghul-e-Azam". It is nearing completion and I am weeping for my friend Asif.

MISS K. PAI (Goa)

I really adore your Nehru but I do not like his foreign policy?

You will like it when we introduce Prohibition in Goa.

JAGDISH JAIN (Hapur)

How does vice look more powerful than virtue?

Vice has strength and stink, virtue has frailty and fragrance.

Has Begum Para ever been to Mecca?

She has been to Pakistan twice. Isn't that enough?

Do Americans understand our foreign policy?

Not now but they will when the H-Bomb falls over New York.

Is a meeting with a Communist leader a pleasing one?

It is boring to meet a talking edition of Marx.

What is the scent Nargis uses?

Essence of camphor!

Is Kamini Kaushal still young?

A mother of three children should not be described in terms of youth. She deserves more respect.

Where are innocent women born?

In the land of poets and fiction writers.

Has Suraiya ever invited you to her residence?

That girl is wise. She never takes risks.

What is Ashok Mehta doing these days?

He is dusting Congressmen in Lok Sabha.

Does Kedar Sharma's voice offend Geeta Bali?

No, it soothes her. A woman, however, respects a man whose voice hurts her. With Kedar's voice a man can control only a devoted Hindu wife, nothing more.

It is difficult to imagine Raj without Nargis?

Wait a few years and it won't be so difficult.

Can Pandit Nehru see his back?

Yes, he sees it in Krishna Menon's big, bulging eyes.

When do prostitutes go to sleep?

They go to sleep with the owls.

B. S. GOKHALE (Imphal)

I want to learn ballroom dancing. What do you say?

That is an ambition to hold other people's wives in your arms.

M. S. VISVANATHAN (Poona)

How many more 'daans' are we going to have?

The begging series has just begun. By the time these beggars reach the end we shall be begging for "Jeevandaan".

Can David chase effectively?

He chases a star and lands an extra.

Do you remember the stunt of sweeping the streets performed by Rani Maharaj Singh once?

Don't I? The street which she had swept has not recovered from the shock yet. You can smell it from a mile now.

If Karan Dewan plays Samson?

The Bible will have to be re-written.

Does Kishore Sahu accept that he is bald?

He doesn't but we do.

Is the time-table of death of everyone of us ready above?

They say so but everyone seems to depart so suddenly. If we had some copies of the time-table, we wouldn't be so shocked.

When is a maharajah at the feet of a minister?

When the minister's son is an insurance magnate.

Westerners do all sorts of propaganda in our country. What about our propaganda elsewhere?

There is no market for our pigeons and we have nothing else to sell.

What do Nehru's shoulders carry?

Krishna Menon!

How does Pandit Nehru treat a burning problem?

He allows it to burn out and then paints himself with its ashes to give us a war-dance. His last performance was in Pondicherry.

Shantaram—how long will he bore us with dirty films?

Let us hope "Jhanak Jhanak Payal Baje" is the last one.

If a prostitute winks, what does it show?

Slump and salesmanship.

If David stood on his head?

He always does. When he sometimes does stand on his feet, he pays for his drinks.

Who chooses whom between Nargis and Raj?

That romance is a circus round the ring.

No community projects in our film industry?

Oh, yes, there is plenty of ploughing and sinking of tube-wells.

When does Shantaram take an oath?

Whenever he has to lie. A lie needs an emphasis to make it look like truth. Shantaram is an unscrupulous liar and that is why Congressmen like him.

What did Sabu do in India?

He tried to wash off ghee stains.

What does Kishore Sahu lack?

Intellectual humility.

What is Ambedkar's speciality?

Crying over spilt milk.

How do you like the Indian edition of the Reader's Digest?

There is nothing in it to digest.

What is K. Asif's hobby?

Darning torn hearts. That man is a tailor by birth and instinct.

Is Vinoba an asset to India?

Yes. He helps our tourist trade.

Is Dilip very patient?

Yes, because patience brings him variety.

What do orphans eat?

Charity. And it rarely tastes well.

How far can lipstick go?

It can travel home on a handkerchief and land in a divorce court ultimately.

How do intelligent men argue?

They listen quietly and speak when least expected.

What do modern Romeos lack?

Bricks to build a home. They want to live on trees like monkeys.

Do Shantaram and Chandulal love each other?

Yes, when they meet to hate the same man.

Wealth is wisdom. What is Tata?

Solomon IV. There have been three Tatas before him.

When is a man picked up to be a governor?

The governor's post is an important shock absorbing lamp-post in Party politics. It is often a boon to a Party idiot for loyal services; it disarms the intriguing

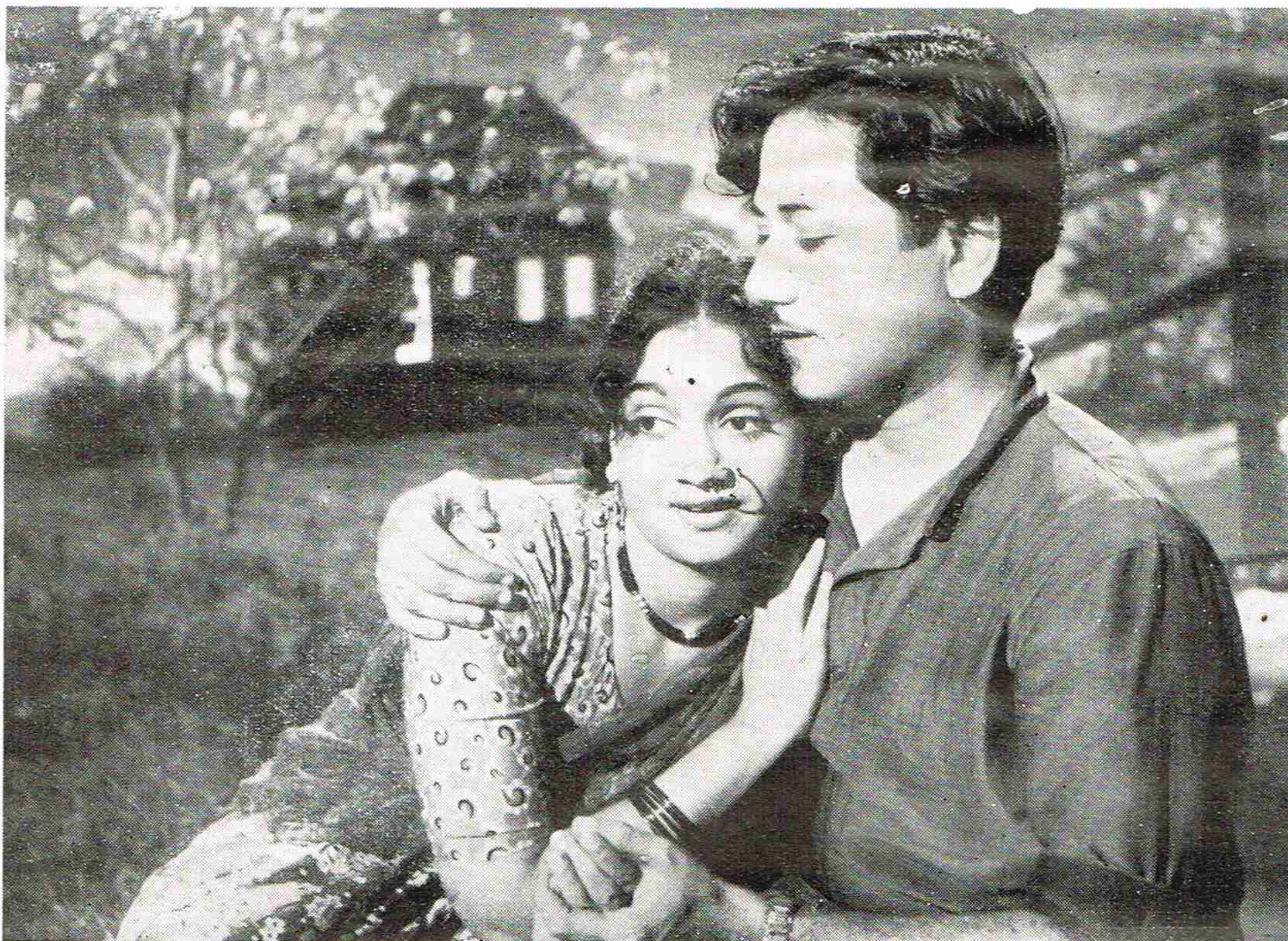
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DELHI



The hot water bottle pose in love! Young men these days don't know how to embrace their women. They use women merely to foment themselves, not to set fire to their hearts. Watch Ram Sharma at his amateurish best with Anjali Devi in "Naya Admi", a tale of love.

and ambitious one; it soothes the restive one for a while and it provides the right Party spy in a wrong place. It is a wonderful post if cleverly used.

Why is a man always inquisitive about the character of the woman he marries?

Because he wants to deposit his own character with her at home and then go out into the world with only his reputation. Those who have to save something always make sure of the bank.

L. PISHI (Bombay)

How old is actress Vijaylaxmi?

She is only a husband old. That is not much of an age in films.

MISS DURU KRISHNA (Kuala Lumpur)

Do you like toys?

At my age thoughts are toys.

H. B. PRABHU (Bombay)

What do you admire in Seth Birla?

His silent acceptance of the socialistic pattern of society. He is not even fighting for the cows these days.

Is it advisable to wear khaddar?

It is a luxury I would not prescribe unless you have a political purpose. Khadi is a political blanket, not a practical wear.

Was Adam a gentleman?

Yes, but they never traced his father.

K. CHHUGANI (Poona)

Hasn't Nargis gone old?

Mehboob will make sure of that in his "Mother India".

H. J. L. PAIS (Bombay)

What is your opinion about students taking part in politics?

Why should honest youthful blood sip from this hypocritical cup of the senile on the threshold of life?

There are 596 females per 1000 males in Bombay?

That is why Dilip Kumar is still unmarried. I am thinking of sending him to England where his chances are better.

K. SRINIVASAN (Mysore)

What relationship is there between poverty and prostitution?

Poverty is the soil in which prostitution often grows but prostitution has its seed in the blood of the person. There are many rich prostitutes who stick to their profession in spite of opportunities to settle down as decent members of society.

M. G. BHAGAT (Bombay)

What is happening in Pakistan?

They are trying to build Pyramids there.

If Nehru is made to observe a day's silence every week?

We shall have to wear ear plugs next day.

Have you ever met a Geisha girl?

How naive? When you go to Japan you don't go to see the Emperor.

K. B. LALL (Gwalior)

When does an Anglo-Indian girl feel bored?

When her companion talks tall and doesn't bring even a toffee out.

Is life in Paris rejuvenating?

Yes, if you leave the wife at home.

Why have you chosen quadrupeds as your pets?

The bipeds smile in the face and stab in the back.

K. G. ADVANI (Bombay)

Did you ever try to figure out how many women want to marry you?

Not all clouds are rain clouds. And that is why we have famine so often.

MISS D. RAIKUT (Jalpaiguri)

What is Meena Kapoor's favourite hobby?

She is very fond of Uncle Anil Biswas who teaches her all old film songs.

M. V. PRABHAKAR RAU (Poona)

If all the barbers were to go on strike?

There are many self-shaving Morarjis amongst us. Don't worry, nothing will grow in this country.

Whose milk does Morarji Desai drink?

Dinkerrao Desai's!

What does India lose in Jayaprakash Narayan's retirement from politics?

Nothing! The socialist pattern of society will become less complicated.

When does a studio turn into a brothel?

When its make-up rooms are misused.

B. D. SINGH (Lucknow)

Nehru's name will go down in history as

The man who gave a black eye to the White Man.

A. D. BHARWANI (Djakarta)

What is the definition of character in the dictionary of a film star?

To a film star character is only a costume changing from role to role.

R. A. BHANDARKAR (Bahrain)

Can you tell me why widow re-marriage is not encouraged in India?

Because every widow wants to make her new husband the Prime Minister of India.

MISS N. G. JOHN (Bangalore)

How high is Pali Hill?

High enough to touch the tower of taxation.

Is Nirupa Roy a graduate?

She can sign receipts in Gujarati.

K. S. CHARI (Kavarrapetai)

Why is "filmindia" such a habit-forming magazine?

Now don't say that loudly. If Morarji hears it he will classify the magazine with liquor and include it in Prohibition.

B. S. CHOWDHARY (Jodhpur)

What is your opinion about the recent 'sati' incident which took place in Jodhpur?

That is another phase of cow protection.

June, 1955

ZAFAR AJMERI (Bombay)

I want to go to heaven?

Don't be in a hurry, Zafar. Whenever you leave this planet you go nowhere else. Heaven is another Pakistan.

S. J. RELE (Bombay)

These Sindhi girls trouble me in my sleep?

Take your own mosquito inside the curtain.

Is Suraiya chivalrous?

She is charitable. She is reported to have paid all the hospital expenses of a poor Muslim journalist suffering from cancer and given him a second life. In Bombay you have to spend a small fortune to save cancer patients.

What is most fascinating about Rajaji?

He looks as slippery as his tongue.

What is religion to a beggar?

A charity meal under the shadow of a temple. Though the meal has the flavour of a rich man's sins, a beggar has only a stomach for food and never a tongue for it.

Do any Hindus pray to Allah?

I do. When I pray for Kardar and Mehboob I wake up Allah and ask Him to hear. Prayers must go to the right department for quick relief.

If Morarji becomes a saint?

He didn't swallow his Bulsar defeat to become a saint. Besides, I won't let him be one. We don't want any more saints, we want some administrators.

What happens when Raj Kapoor sobs?

Nargis misses a shooting day of "Mother India".

What is Dr. Khare doing?

Frustration has only rage, no wage.

Is K. M. Munshi generous?

He is at an age of blessings. And he gives them freely.

Have you ever seen Vinoba weeping?

In this land saints have never wept. They have sung always and brought tears into the eyes of others.

If J. R. D. Tata fasts?

A. D. Shroff won't change his ways.

Has Mr. Sood anything to declare?

At least 25 lakhs of rupees which Kamini Kaushal earned.

I have a nausea for virgins?

That is a virtue in these days of shortages. You will be happy in your married life as you are not likely to look at your gift horse in the mouth.

Are you a Hindu first or an Indian?

Doesn't the soil come before the cradle?

What is the greatest defect in our Constitution?

It has become a Party bible.

Would you like to have a Sindhi beauty as your private secretary?

No, I want work, not ballroom dancing.

What is your advice to star husbands?

They don't need advice, they need money.

What is missing in S. K. Patil's politics?

The bite! He has only the bark.

What happens when Maulana Azad talks through his hat?

We hear his voice through Nehru's microphone.

What happens when an American prays?

Chou En-lai makes a conciliatory speech. That keeps the boys away from Formosa.

Has marriage made Prem Nath a better man?

Picture production did more.

Will people abuse you after death?

I don't think they will have any stock left.

Is K. Asif brainless?

Like Einstein, Asif must bequeath his brain to the film producers so that they can discover the secret of seducing a Shapurji Pallonji as a financier.

If dogs had a language?

They do have. My dogs speak and so intelligently. It is a pity idiots call them dumb.

How old is Miss Snehaprabha Pradhan?

Watching her I have become old but that woman refuses to leave her youth behind.

Who is Kardar's playback?

There is a Punjabi fellow called Girdharilal Manchanda. Kardar has to turn and twist his lips to lend perfect synchronization to Girdharilal's Punjabi words. The performance makes Kardar look ugly.

Has Nargis any pets?

She has an athlete called Neelam who follows her everywhere.

Who is a perfect nudist?

A man who believes in telling the blunt truth.

D. BHAGYA RAO (Bezwada)

Why society ladies dance in the arms of other men?

Too much air-conditioning at home makes them search for extra heat.

G. C. AGARWAL (Ajmer)

What is your latest opinion about Madhubala?

She also has feet of clay.

Who is Khwaja Ahmed Abbas?

That is a multi-purpose project in art, politics and journalism.



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What happens when you smile?

I lose a wrinkle from my forehead.

K. RAMANI (Madras)

What sort of epitaph would you like for yourself?

Is a slab on a grave more important than a sign-board on a home? Isn't life before the epitaph better than a reputation after it?

Who is the best film critic in India?

I am the best film critic. Now don't ask me that question again and embarrass me. I am a man of a very shy disposition.

SHREE G. PANSARI (Kuchaman Road)

Let me know the address of Nalini Jaywant?

Union Park, Chembur, Bombay. Being unmarried at the moment, she might be interested in a marriage proposal.

R. L. BAGGA (Beawar)

I hear that Prohibition is now proving a success in the city of Bombay?

That is what we always hear but we see something else. That is the difference between the eye and the ear.

MISS V. CHAUDHRY (Bombay)

Has A. I. R. any quality?

It is still noise, pure and simple. Keskar doesn't know how to use a broadcasting station.

What incites coughing in college boys when girls pass by?

Their fathers coughed in their mothers' beds. The boys now want to repeat history.

N. V. SULU (Jodhpur)

Comment on Kabul and Peshwar incidents?

The brothers are fighting over the spoils. A usual Muslim phenomenon.

V. SIVARAMAN (Palghat)

What is your opinion about Shammi Kapoor?

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All soldiers need relaxation, except perhaps the Indian soldiers who probably carry "Char-khas" to kill their leisure. In other countries every army carries its supplies of sex to lend an extra edge to the valour of its soldiers. Roopmala punctuates the leisure of Ranjan, a dancing soldier, in "Mr. Chakram", a hilarious comedy.

Shammi is still too young to have a character of his own. So far he has been exhibiting only his inheritance. Repeat the question after ten years.

When Dev Anand visited Italy, he was kissed by a fat lady in a public street?

The world is full of mothers.

S. P. MAKKAR (Jullundur)

What is Bakshi afraid of?

Changing places with the Sheikh.

Aren't Rajaji and Morarji chips of the same block?

Oh no! One is teak, the other is "Babul". Teak is soft and beautifully veined and is used for fine furniture. "Babul" is close-grained and tough and is used for carts, wheels and ploughs.

M. K. SEN (Shillong)

What did Krishna Menon do as India's High Commissioner in London?

He made jeeps famous in India.

MRS. S. VASUDEV (Bombay)

What has Chintaman Deshmukh taught us?

That it is never too late in life for deficit financing.

Why is Mr. J. C. Jain making much noise these days?

What else can the poor man do, seeing that Dalmia makes all the money?

Is Habib Hussein an aristocrat?

All cinema owners are aristocrats. They live on the sweat of the producers.

What stock does this Shakila come from?

Where a young woman is concerned see the blossom. Don't search for the seed.

A. N. NARAYANA RAO (Mysore)

When does Nehru see double?

When he meets Krishna Menon and Vijaylakshmi together.

JAG JEET (Secunderabad)

Marilyn Monroe of the Indian screen?

She is locked up by the censors.

Is marriage the only solution?

It is the only legal excuse.

A. V. NARASIMHAN (Secunderabad)

What place has Nargis in the Kapoor family?

She seems to have become a ward in the outhouse.

K. R. VENKATRAMAN (Calcutta)

Formerly when a girl was embarrassed, she blushed. But now—?

She blows her nose in your handkerchief.

H. J. BHOJWANI (Kalyan)

Why is there no caste system among Muslims?

All Muslims are one in prayer and politics. But in parlour and profits they have as many castes as any other religious group.

Why Nehru always praises himself?

In this he follows me.

P. M. RAO (Masulipatam)

What do you call the chaps who have the names of girls tattooed on their arms and some odd places?

We call them sailors. They bring only tattoos home, leaving the babies behind.

J. RAGHUNATH (Bombay)

What do the Africans eat?

They seem to like white meat these days with an occasional addition of a brown Indian leg.

Where is Indira Panchal hiding these days?

Behind her husband and child.

With whom is Nehru popular these days?

With dictators like Tito, Chou, Nasser, etc.

Did you ever bark?

So often! But who cares? People in the film industry have not yet learnt to appreciate the lilt of loyalty in the bark of a watch-dog.

Do you think Raj Kapoor is polite?

Painfully so! That is what gets my goat.

What are your ideas about wife beating?

Wife-beating is a dangerous pastime in modern times with next-door bachelors fighting for women's rights.

GIRJA G. SAMBRANI (Dharwar)

Don't you visit temples?

I have a little temple in my home which God seems to like more than the noisy domes outside. I ask little and make no noise. He thus gets undisturbed sleep for hours.

T. A. RAMANATHAN (Calcutta)

Any difference between the British Boot and the Congress Foot?

The first one hurt whenever it stepped on us. The second one, which is swollen, hurts all the time because it is ours.

Are there slums and beggars in Hollywood?

Every substance has a shadow and rich Hollywood is no exception.

How did Meena Kumari fall in love with Kamal Amrohi?

Minus four glasses can cause more serious accidents.

Why don't you also lead a delegation to America and Russia?

I am a daily wage-earner. I have no time for this doubtful luxury.

Suppose Begum Para invites Baburao for a cricket match?

She won't let me use the bat. She will

want me to bowl all the time. That is one-sided cricket and not exciting at all.

Is Kamini Kaushal romantic?

A mother of three children can be only religious.

Who made "Anarkali" a hit?

Congress voters.

Why is Tenzing Norkay not in the news these days?

It is Krishna Menon's turn now. He climbed Chou, the Chinaman, at Bandung.

What is a masquerade pad?

A Christmas cracker with a small bon-bon inside.

What kind of blood is flowing in Baburao's veins?

Ordinary red blood which you find in any street beggar.

Can wealth buy politicians?

Watch the 1957 elections.

How to drive Anglo-Indians out of India?

Why? Haven't they as much right to be here as you and I have?

How does Morarji silence his legislators?

He shows them Nehru from a mile. They get dazzled and keep quiet.

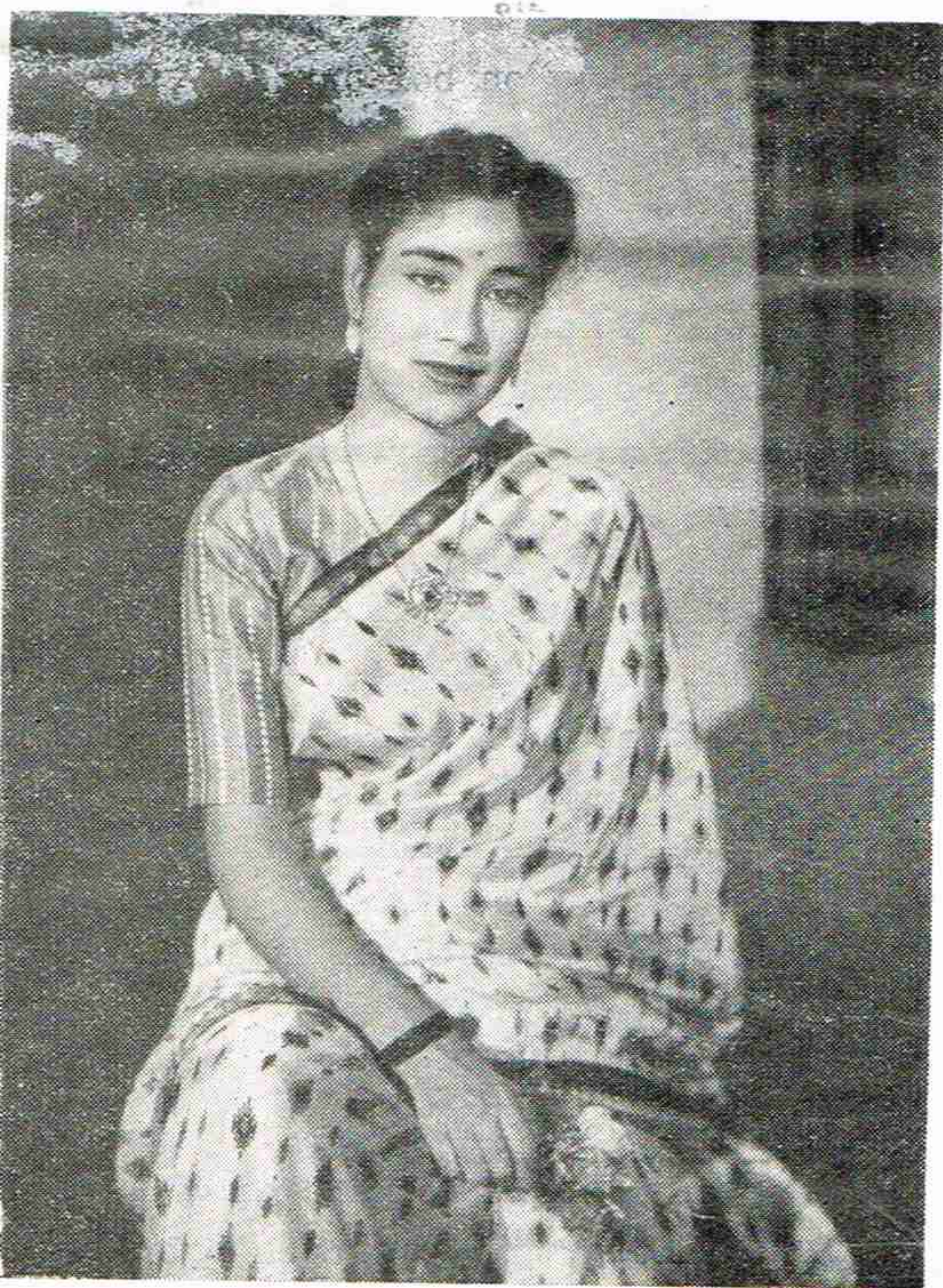
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Thoughts make a girl look older than her age. Thought is a wrong rouge on youth. Look at pretty Chand Usmani solving a mental problem in "Amanat", a social theme.

Why do widows take part in politics?

They can seduce an old, unwary widower. At a certain age everything is a gain.

What kind of an editor is J. C. Jain?

He is as good as Devdas Gandhi.

Say something bad about Frank Moraes?

I know nothing bad about him. Frank is a nice man who makes his two units last a full month. That is a man in a thousand.

A. M. K. SUNDARAM (Madras)

Did Marshal Tito really find time to appreciate your "filmindia"?

Tito went back wondering. Now "filmindia" goes to Yugoslavia.

M. MAHINDROO (New Delhi)

Are members of the Board of Film Censors really competent to censor the films?

Why not? If Congressmen are competent enough to rule such a big country, what can be wrong with our film censors? People always get what they deserve.

K. A. KISHEN (Madras)

You criticise Muslims and Brahmins but you have a Muslim son-in-law and a Brahmin wife. Odd?

That is my personal tragedy to which I have to submit as an occupational risk.

Why do people offer flowers to God, women and politicians?

Flowers flatter and flattery brings home favours.

S. K. BARAT (Banaras)

What community does this Peace Kanwal come from?

She is an Anglo-Indian girl cradled in Punjab. She is quite pretty when she is not ill.

P. BATRIA (Agra)

What has enabled the Parsis to preserve their identity in spite of their small number?

Their big noses.

M. P. PADMAN (Parudur)

What is your greatest wish in life?

A little rest on this planet before the eternal one on the other planet.



Women are taking new shapes these days with so many new gadgets to give them shape. Watch this newcomer, Jabeen, in "Bara Dari", a thrilling tale of love.

K. HAQUE (Eklehra)

Pant jumped from the province to the centre. Where is the next jump?

From the centre to the heavens!

P. C. SINHA (Ajmer)

If the Yalta Conference Papers had not been published?

Churchill would have still been in the saddle.

G. N. RAJAGOPAL (Poona)

When will India have another S. P. Mookerjee?

Bengal has stopped producing giants. It is producing Communists now.

Why is there so much demand even for an old copy of "filmindia"?

Words which frame wit never get old.

K. NATH (New Delhi)

Our Prime Minister takes great interest in

puppet-shows. Why?

He wants to learn the art to manage his Cabinet.

M. P. BHANOT (Jullundur)

What is Family Planning?

That is a fairy tale of the bedroom.

C. MOHAMMEDALI (Madras)

What happens when love shifts from heart to head?

Man starts working for his woman and reaches new heights of manhood.

KUMAR (Bellary)

What kind of a girl Dilip wants to marry?

Dilip's family business is selling fruit. He likes to handle fruit picked by others.

R. M. LALWANI (Thana)

When will our motherland be free from the cry of poverty and unemployment?

When our mothers stop crying in the maternity hospitals.

B. T. HARISINGANEY (Thana)

When is "filmindia" going to come down?

When I go up.

LATCHMI (Nandikotkur)

So many dogs loitering in the streets of Andhra capital?

With loyalty thus let loose in the streets how can you expect any sincerity in the legislature?

What did Maulana Azad do in the last seven years?

He proved to the Muslims that Indian



La! La! Youth is a wonderful wine as long it bubbles. Watch Shyama bubbling in "Haseena", the old wine in a new bottle.



Half-closed eyes often flash out a full-blooded challenge to men. It is not exactly a call for prayer but all of them have to pray afterwards. Meet Kuldip Kaur in "Raja Birbal", a Mughal romance.

food can be easily digested without resorting to fanatic exercises.

Why do people worship snakes?

Human beings build altars of worship on pedestals of fear.

How do you define the Andhra Cabinet?

It is a private limited concern with profits in the family.

How do girls test their tongues?

They watch the colour and movement of their husbands' ears.

They are performing marriages in the South without calling the Brahmin priests?

That is nothing. The film stars get along without even worrying about the word "marriage".

MRS. SUNANDA BAI (Bombay)

Name an actress who is full of life?

Not one bubbles with life. We have actresses who rushed to make mistakes too early.

Why does Prithviraj indulge in self-praise?

That is the Kapoor technique of advising others.

Who is Kate Sethi?

That is a pretty woman who motored through the studios too fast. The producers couldn't take down even the number of her car.

Why doesn't Smriti Biswas marry?

She is taking rehearsals. The girl probably believes in giving a good performance.

MRS. S. VASUDEV (Bombay)

Have you any objection to a Hindu offering his prayer in a mosque?

When the Muslims don't object why should I? I have prayed in a mosque several times without being a Muslim. A prayer has no particular religion.

How do you like Russian pictures?

There is always a spanner in their romance which makes us feel that the lovers have some loose screws.

N. KRISHNA RAO (Secunderabad)

Are Christian missionaries in any way helpful to India?

Quite a few of them are playing political baseball on our borders and creating trouble.

MISS J. MOHAMMED (Trinidad)

Why is it that the Indian stars don't kiss on the screen?

They get so exhausted with the rehearsals that there is no kiss left for the screen.

MANOHAR M. (Simla)

Any cheap remedy for constipation?

Take the homeopathic remedies Sulphur 30 first thing in the morning and Nux Vomica 30 before retiring, 4 pills each, and report to me after a month. The medicines will cost twelve annas. Don't drink coffee during medication.

What is a faithful husband?

A henpecked saint. Most men are traitors to their marriage vows.

MISS SNEHALATA (Bombay)

I don't believe that eyes ever shoot arrows?

Male hearts don't get colic pains without wounds.

Who is your hero these days?

Dalmia! He does a business of two crores every year with his newspapers and shows only a profit of a lakh and half rupees. I could never achieve this feat.

Can you read a Muslim's mind?

Perfectly. I have read the Quran several times.

Why are asses so polite?

They know the world is full of donkeys who won't listen to reason.

What do masses eat in China?

Communist propaganda! Ten years later they will go hunting for food in other countries.

How to make idiots look intelligent?

Make them ministers. Power can do miracles.

What was Gandhiji's greatest extravagance?

He loved India's enemies and embarrassed our patriotism.

S. NARAYAN (Calcutta)

A local cinema still puts on a slide for

'Assam Relief Fund'.

Is there a collection box outside? With the crushing Entertainment Tax, cinemas need relief.

A. KAILASPATI (Hyderabad)

I have a great liking to see English pictures but my wife objects. Is the case same with you?

In my family objections have a male sex.

B. H. ANTRA (Surat)

In spite of all, your place in my heart is second, first is Nehru.

It is the same with me. Now don't allow anyone to come in between.

M. C. KULKARNI (Poona)

Why do you give us frank opinions?

Because I don't know any other. I hope our Congressmen won't rush in a fifth amendment to the Constitution to ban truth.

T. C. BHATIA (Kanpur)

A retired Muslim General of the Indian Army has fled to Pakistan with a lakh of rupees and accepted a job with the Pakistan Government. What does this show?

The Mecca of all Muslim Generals in the event of an emergency.

H. U. RAO (Bombay)

What is deficit financing?

That is building a nation on the lines of film production.

K. B. LALL (Gwalior)

Do you prefer working days to holidays?

Holidays? I have not yet come across days with that lazy definition.

M. S. LULLA (Bombay)

A woman in need?

Is a devil in deed.

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Bombay Calling

By
Judas

KARDAR EXPOSES EXPLOITERS

In December last the Government of India sent a Goodwill Mission to the Middle East countries like Bahrein, Kuwait, Iraq, Iran, Syria, Lebanon, Turkey, Egypt and Sudan—an area, 2.4 million square miles, comprising of camels, sands and Arabs, with a population of 81 million.

For the first time they asked a film man, Producer A. R. Kardar, to be a member of the 8-member Goodwill Mission. Kardar was the right man to be sent to the Middle East. He knew the sands and the camels and was anxious to meet the real Arabs to compare them with the phoney ones he was then portraying in his picture "Yasmin". The sands and the camels were not different from those he was used to in pre-partition Punjab but the Arabs were different. In his report submitted to the Government—a report which Venkateswaran, the unimaginative secretary of the Mission, has summarized beyond recognition and in doing so missed its best parts, Kardar says: "Oil is the genie of the Middle East desert. It has brought an oasis of wealth and promise to the indolent Arab and without much sweating and slaving has made his dreams come true. He has therefore not put his shoulder to any industry yet and has passed from indolence to luxury without much effort. The hot climate contributes substantially to the natural laziness of the people to whom the easiest form of recreation is the motion picture where the only physical effort an Arab has to do is to open his eyes and see another dream which escapist entertainment provides."

In these few opening lines of his report Kardar has beautifully summarized the life and outlook of the modern Arab. But these lines which should have provided the preamble of Government's official report have been completely missed by the secretary. He probably thought them to be too flamboyant.

Kardar's report bristles with some very important facts and figures. For instance, to illustrate the effect of easy wealth on

Art and grace are the two attributes of a beautiful woman. They tie the man to her bed as a permanent slave. Beautiful and talented Padmini proves this thesis in "Shiv Bhakta", a social tale of AVM Productions.

the Arab, he gives a table showing the increase of cinemas in the countries visited by him. Here is the table:

Country	1951		1955	
	Number of Cinemas	Total Seating Capacity	Number of Cinemas	Total Seating Capacity
Iran	60	328,500	102	not known
Syria	50	25,700	95	60,000
Lebanon	53	30,000	80	58,000
Turkey	234	138,000	350	240,000
Egypt	260	255,000	360	375,000

And he says more cinemas are being built every day, as in none of the countries visited by the Mission are there any restrictions on the building of new cinemas. On the other hand direct encouragement is given by the Government to build modern theatres with better amenities.

Thus, according to Kardar, the Middle East market for films is constantly expanding with the Arab having plenty of "oil-money" to spend.

Kardar reports that a number of Indian pictures like "Alladin and His Wonderful Lamp", "Sindbad The Sailor", "Badal", "Laila Majnu", "Amber", etc. have been shown in the Middle East but they fared badly because of poor production values. Even pictures in Gevacolour like "Pamposh", "Shahenshah" and "Prisoner of

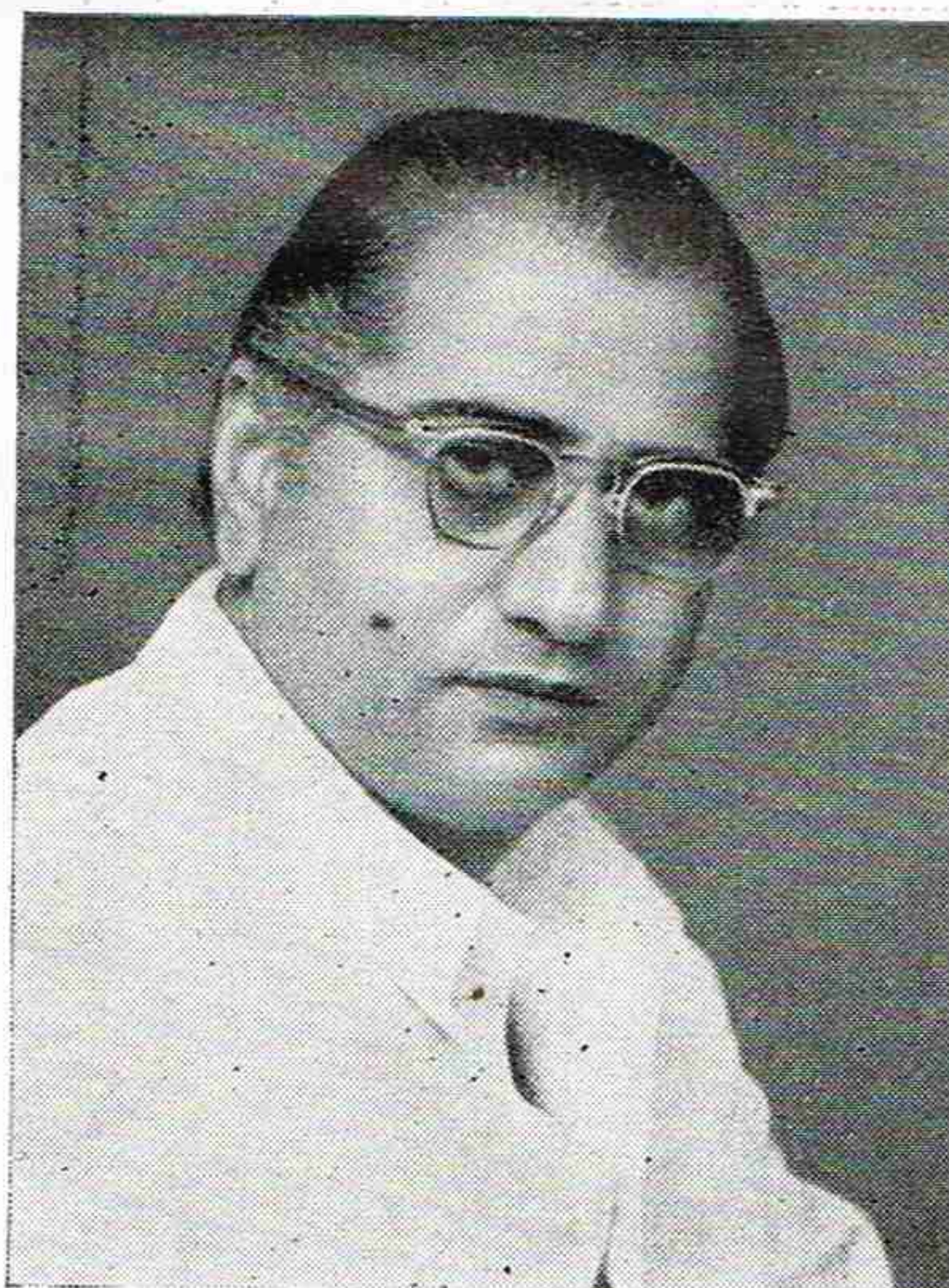
Golconda" failed to enthuse the people. The Arabs want good stories, good music and fast action. It was because of these ingredients that Mehboob's "Aan" scored success in these countries.

To prove his point Kardar has brought home the actual figures of collections of "Aan" in Egypt. Here they are:

Town	Release	Cinema	Playing Dates	Gross Receipts
Alexandria	1st run	Strand	4- 1-54 to 31- 1-54	£ 6045.060
"	Re-run	"	31- 5-54 to 20- 6-54	£ 2970.590
"	"	Rex	16- 8-54 to 29- 8-54	£ 2078.945
"	"	Cosmo	8-11-54 to 14-11-54	£ 583.805
"	"	Leila	15-11-54 to 21-11-54	£ 654.870
"	"	Sporting	25-11-54 to 1-12-54	£ 305.890
"	"	Moharrum Bey	6-12-54 to 12-12-54	£ 308.175
Cairo	1st Run	Miami	11- 1-54 to 21- 2-54	£13255.735
"	"	Femina	11- 1-54 to 17- 1-54	£ 537.855
"	Re-run	Miami	31- 5-54 to 27- 6-54	£ 4839.730
"	"	Femina	31- 5-54 to 13- 6-54	£ 572.080
"	Re-run	Lux	9- 8-54 to 29- 8-54	£ 1137.460
"	"	Royal	20- 9-54 to 26- 9-54	£ 834.145
"	"	Metropole	20- 9-54 to 26- 9-54	£ 577.990
"	"	Royal	27- 9-54 to 3-10-54	£ 560.865
"	"	Metropole	27- 9-54 to 3-10-54	£ 418.320
"	"	Al Chark	25-10-54 to 31-10-54	£ 1174.925
"	"	Plaza	1-11-54 to 7-11-54	£ 626.240
"	"	Kleber	1-11-54 to 7-11-54	£ 293.760
"	"	Misr	15-11-54 to 21-11-54	£ 654.870
"	"	Fantazio	22-11-54 to 28-11-54	£ 420.515
"	"	Ali Baba	29-11-54 to 5-12-54	£ 296.900
"	"	Rialto	27-12-54 to 2- 1-55	£ 622.080
Port Said	1st Run	Majestic	22- 3-54 to 28- 3-54	£ 751.705
"	Re-run	Eastern	3- 5-54 to 9- 5-54	£ 254.421
"	"	Majestic	9- 8-54 to 15- 8-54	£ 425.150
"	"	El Horeya	27- 9-54 to 3-10-54	£ 335.715
Assouan	1st Run	Abou Shock	10-10-54 to 17-10-54	£ 186.042
Benha	"	Horeya	13-12-54 to 19-12-54	£ 115.628
Ismailia	"	Cooperative	26- 4-54 to 2- 5-54	£ 277.309
"	"	Cooperative	-do- -do-	£ 88.020
"	"	(Open-air)		
"	"	Royal	26- 4-54 to 28- 4-54	£ 170.609
"	"	Royal		
"	"	(Open-air)	-do- -do-	£ 17.252
Suez	"	Chantecler	9- 5-54 to 15- 5-54	£ 349.580
"	Re-run	Noun	7-10-54 to 13-10-54	£ 201.411
Tantah	1st Run	Amir	26- 7-54 to 1- 8-54	£ 326.188
"	"	(Open-air)		
"	"	Amir	26- 7-54 to 1- 8-54	£ 232.453
Mehalla-el-Kobra	"	Mehella El		
"	"	Guedida	13- 9-54 to 19- 9-54	£ 328.852
Zagazig	"	Wataniah	18-10-54 to 24-10-54	£ 364.230
Mansourah	"	Eden	25-10-54 to 31-10-54	£ 846.696
Damanhour	"	Municipal	1-11-54 to 7-11-54	£ 335.232
Minieh	"	Minieh	6-12-54 to 12-12-54	£ 308.129
Mit-Ghamr	"	Misr	20-12-54 to 26-12-54	£ 208.051
Total				£E45572.373

That is nearly six lakhs of rupees which Mehboob's "Aan" made in Egypt alone in a single year—money which V. V. Puri, the distributor, took home as personal profits because Mehboob had sold the picture under pressure of necessity during production for the flimsy sum of Rs. 1,50,000/- for the entire overseas market. Kardar says "Aan" will bring double the money in the next two years in Egypt alone because the Egyptians want to see the picture again and again. This is easy to believe seeing that in Cairo alone "Aan" had sixteen runs in 12 different theatres in a single

year. What "Aan" will collect in the other countries of Middle East is anybody's guess.



Producer A. R. Kardar, India's trade delegate to the Middle East, returned home and exposed the exploiters.

Even though Mehboob doesn't get the profits, which a producer should normally get, the Indian film industry must feel grateful to Mehboob for popularizing Indian pictures in a new market — a market of several lakhs of rupees per picture if the picture has the right appeal.

And what are the right pictures? Kardar says:

1) These pictures must not be mythological and must not show idol worship because these countries observe orthodox Muslim religion.

2) Social themes with Hindu life will neither be understood nor liked.

3) Pictures portraying socialistic and communistic themes, with too much emphasis on democracy, will meet with official censor difficulties

because most of the Arab countries are still under monarchic rule. In fact any picture preaching any aggressive ideology contrary to the prevalent political ideals in different countries will not be allowed to run. Pictures ridiculing a king or a member of a royal family or subjects touching on Muslim religion, honour and Arab prestige are forbidden.

4) The choice of pictures is thus narrowed down to Muslim social themes, adventure drama, Ruritanian subjects in colour and costume or Arab fantasies and love tales.

5) The picture must contain simple rhythmic music, which is popular in these countries. The songs of "Aan", became very popular all over the Middle East and brought repeat audience to the picture even though not one Arab understood even one word from a single song. The rhythm of the song captured the fancy of the desert dreamer.

6) Mere colour would not help. Good story, good music and fast action are essential. And above all the pictures must be excellent technically if they are to compete with some of the Egyptian pictures which are technically perfect and lavishly produced.

7) All Indian pictures must be dubbed in Arabic sub-titles—particularly in the colloquial Arabic spoken in Egypt which is understood all over the Middle East.

Kardar thinks that pictures like "Alladin", "Sindbad", "Badal", "Laila Majnu", "Amber", etc. fared badly because of their bad technical values and poor story appeal. Kardar also advocates some sort of government control over our film export to the Middle East and urges a careful choice of films because films carry the culture and traditions of a country and help to enhance its prestige in other countries.

The unique success of "Aan", Kardar says, has created a great amount of hostility in the Egyptian film industry and the Egyptian Chamber of Cinema Industry, an official body, has passed a resolution demanding reciprocal export of Egyptian pictures to India on picture for picture basis. To nip this hostility in the bud, Kardar suggests the advisability of importing some top-ranking Egyptian pictures into India to establish a two-way traffic to disarm unnecessary hostility.

Other ways of promoting our film trade with the Middle East suggested by Kardar are:

1) Inviting a goodwill film trade mission from the Middle East, especially from Egypt.

2) Arranging for an annual Indian Film Festival in the Middle East and inviting Egypt to our next Film Festival.

3) A quota system would be irksome but if it becomes necessary a quota of 4 Indian pictures to 1 Egyptian picture may be considered a fair exchange.

Kardar's report to the Government contains many other intelligent observations, vital statistics and useful suggestions about our film trade in the Middle East and as such is worthy of being published separately and distributed among our film producers.

Some of Kardar's statistics of box-office returns in the Middle East will open the eyes of our producers who have so far been ruthlessly exploited and robbed of their legitimate dues by some oversmart distributors who collect all the profits on the labour and sweat of the producers who make the films with great risks and sacrifices.

Mehboob's "Aan" is an eloquent example of this. This picture which collected over 6 lakhs of rupees in Egypt alone in one year is likely to collect over 12 lakhs of rupees in the entire Middle East in three years. And V. V. Puri, the distributor, bought this picture for a paltry sum of Rs. 1,50,000/- not only for the Middle East but also for Japan, Malaya, Singapore, Fiji, Africa, South America, Madagascar, Mauritius, Indonesia, Indo-China and Siam. Puri should have thus made over 30 lakhs of rupees on an investment of Rs. 1,50,000/-. That is money for jam—jam which Producer Mehboob supplied.

"Filmindia" publishes these figures to make our producers wise in the general interest of our film industry. While distributors must get a fair share of the profits of a picture—say 20%—this money-for-jam business must stop if our producers are to survive. It is in this respect that Kardar's visit to the Middle East was vitally important. He has brought home a revelation that is going to revolutionize our film trade overseas.

By the way, in the general interest of our country, it will be worthwhile for the Reserve Bank of India and the Income Tax Authorities to find out whether V. V. Puri has brought all this money to India or not and if so how and when.

KESKAR'S PUPPET-SHOWS

While we have always liked some of the documentaries of our Films Division and insisted on this branch of our educational production being continued, we have always disliked the way our newsreels have been produced.

Most of our newsreels usually contain cattle and Congressmen, both dumb citizens of our Republic, and their exhibitions at different shows and places. Some of our top Congressmen like Nehru, Dr. Radhakrishnan and with all due reverence to our President, Dr. Rajendra Prasad, have so often haunted our newsreels, and often six times in a single newsreel, that little children have now started jumping out of their sleep with a scream. The way our newsreels are produced we are led to believe that only half a dozen Congressmen make all the news in the country while rest of the people sleep. That is rather a bad belief to nurse in a country of 360 million people—a country which is being built with a vehemence unknown before in any peaceful democracy of the world.

The only change we once had after many years was the sequence of Dr. Balkrishna Keskar, our Information Minister, receiving a silver plaque at the hands of Minister Morarji Desai in Bombay for some mysterious and invisible achievements in broadcasting. But this change only added one more symptom to the chronic disease, for Dr. Keskar hasn't a face that would harmonize with the pleasant expectations picturegoers have about entertainment.

But with poor India keeping open house these days for international heroes and adventurers who have been increasingly visiting India to add to the personal halo of our Prime Minister, we do have many ceremonial occasions with some historical import-

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ance—occasions which could be permanently framed in our country's newsreels.

But how do Keskar's newsreel cameramen use these occasions? To answer this question let us take News Review No. 340 recently released in 3200 theatres of India by the Films Division.

In this the Delhi newsreel cameraman of Films Division photographed the arrival of Egypt's Col. Nasser with an old, shaky camera which gave an annoyingly flickering picture on the screen. A cameraman who ruins an historical event in this manner must be kicked out straightaway because there is no chance of a re-take in such events considering that we cannot ask Col. Nasser to get into the plane and come out again smiling to meet our Prime Minister. Doing that would turn Nehru and Nasser into Dilip Kumar and Dev Anand.

It is hardly necessary to tell Keskar that such occasions must be at once photographed by half-a-dozen cameramen and the best footage must be selected for public exhibition. And since all the arrivals and departures of international celebrities take place in Delhi and as Delhi is the capital of Keskar and the country, is it too much to suggest that the Films Division should have half-a-dozen cameramen and a good news editor with some news sense always posted in this capital city so that they don't miss any news? By the way it is time Mr. P. N. V. Rao, the man in charge of news in Bombay, was shifted to some fertilizer factory. His unique knowledge of news editing is killing our newsreels and wasting public funds. Rao definitely has no nose for news. He can only use it for smelling "dosai".

In News Review No. 340, we are shown both Egypt's Col. Nasser and Afghanistan's Sardar Naim speaking at the microphone but their voices are not heard, though the very next minute we find Nehru doling out his patented words after stumbling over them with his pendulum mind. Now who wants Nehru's voice and words which we cannot escape every day on all subjects from birth-control to thought-control and from Ramlila Grounds to Parliament? If the mike was alive enough to pick up Nehru's

voice and words, why was it not used to catch the voice and words of Col. Nasser and Sardar Naim on the same occasion? Millions in India would have liked to know how these international leaders spoke—voice being always an important pointer to a man's sincerity and emotion.

But Keskar's boys killed their voices and no one knows why? Well, if that is what Keskar calls newsreel reporting, let him find himself another job.

In these days' of talkies when the winds and whispers of human beings can be recorded, our newsreels are merely silent reviews which look like puppet shows with the showman giving his commentary on the silent movements of the newsmaking marionettes.

Isn't that a rather primitive way of producing newsreels for a department that spends over Rs. 35 lakhs every year and charges weekly hire to the exhibitors for compulsory exhibitions of these newsreels?

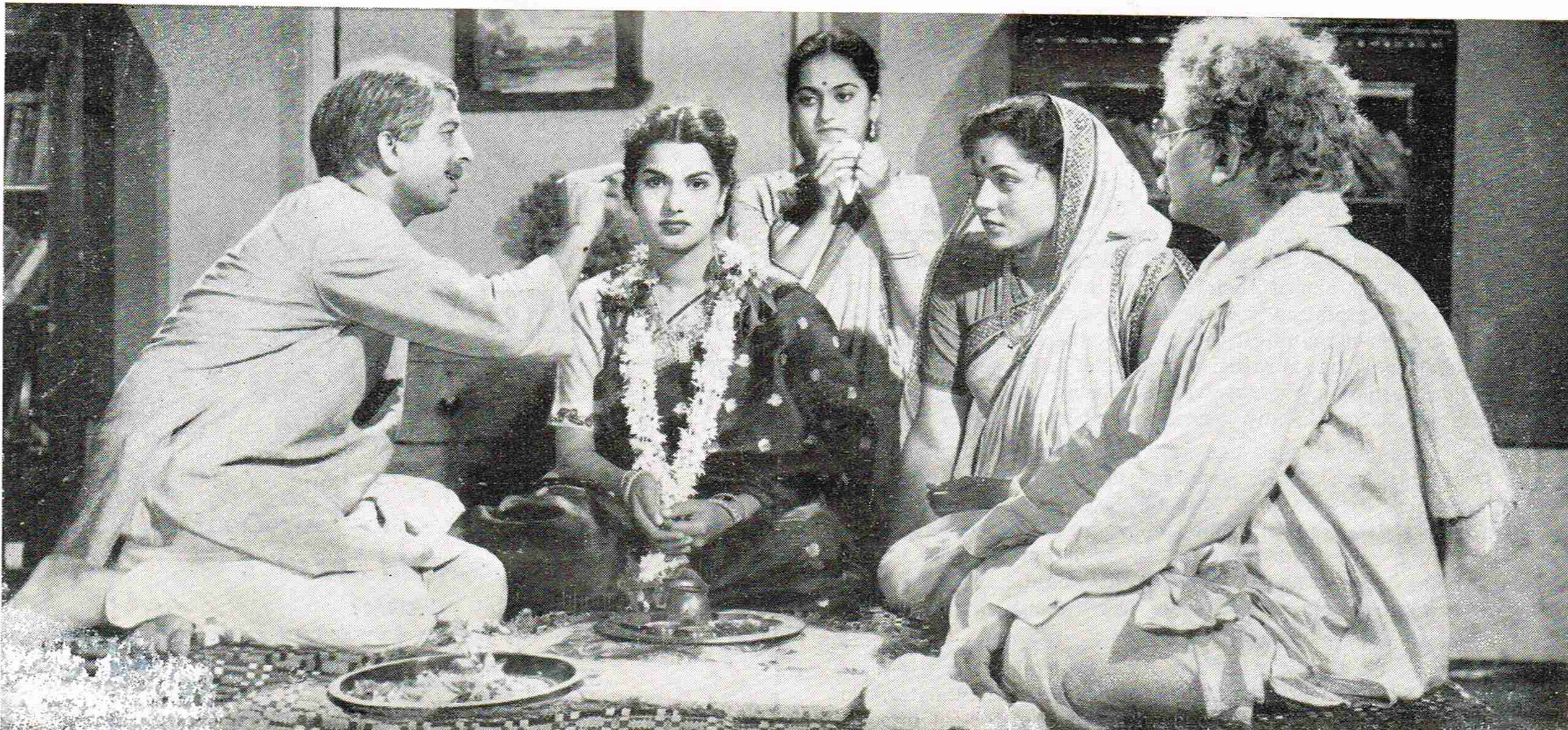
DISTORTING HISTORY FOR PROFITS

Hollywood has been re-writing both history and the Bible its own way and if future students of history and religion give some strange answers, the examiners must not be surprised.

For instance, if a modern student of Roman history is asked: "How did Attila, the king of the Huns, die?", his professor must not be shocked if the student replies "Attila was stabbed in the back by his female slave while engaged in a battle with Marcian, the Roman Centurion, near Rome." For though Attila actually died in 453 A.D. in his bed, in his capital and on his honeymoon night with Ildico, the beautiful German captive who became his 400th wife, the modern student of history cannot be blamed if in answering he revives the vivid memory of his death as seen in a motion picture called, "Sign of the Pagan", produced by Universal-International of Hollywood.

What have Hollywood producers to do with history or religion, or for that matter with anything truthful, intelligent, moral or

All girls have to be married some day but it is a long way between desire and the bed. Old fashioned relatives make it a tiresome journey by thrusting a number of ceremonies on impatient youth. Here is one called the betrothal day when the youthful doll is decorated and promised away. Shyama goes through this torture pretty well in "Teen Bhai", a social tale.



June, 1955

human in life around them? All they want is profits and they don't care how they make them. Years ago, when that great German director William Dieterle—inspired by the life of that famous French scientist Louis Pasteur, who discovered the existence of bacteria in fermentation and put medical science on the track of many diseases saving millions of human lives—approached Harry Warner, the President of Warner Brothers of Hollywood, with a proposal to produce a film biography of the great French scientist, Dieterle was confronted with the remark: "Who is Pasteur, Bill,—not that man who pasteurizes milk? Who would see a milkman's story?" It took Bill Dieterle three months to explain to Harry Warner the everlasting importance of the great work done by the great French scientist before Harry grudgingly agreed to experiment with a "picture on a milkman". Dieterle's picture was a great success and the French "milkman" made a lot of money for Hollywood's Harry.

With such stupid people at the helm of Hollywood's motion picture industry, it is no wonder that pictures like "Samson and Delilah", "David and Bathsheba", "Salome", etc. have completely distorted the Holy Bible. Their record of distortion in history is more vandalistic than that of Attila, the Hun, who bragged, "Where I have passed the grass will not grow again." Hollywood can truthfully say that whatever it has touched never looked like the real again.

The latest instance of some criminal vandalism of history is "Sign of the Pagan" (Universal-International), a picture that makes history blush for lies it never recorded.

The picture shows Attila's last campaign against Rome. Apart from the wrong characterization of Attila, the ruthless Hun, portrayed by the flat-nosed Jack Palance of Hollywood, the tale is re-written in false incidents right from the beginning to the end. In Hollywood's tale Marcian, played by Jeff Chandler, is shown as a Roman Centurion who saved Rome. History says that Marcian, a veteran soldier, occupied the throne of Theodosius II who ruled the Eastern part of the Roman Empire after his death in 450 A.D. Marcian thus never came to Rome, nor was he known to be a Roman Centurion in Rome.

The picture shows Attila while returning after his historical interview with Pope Leo I was ambushed by Marcian's soldiers, engaged in a duel by Marcian and stabbed in the back by Ildico, the dumb and beautiful slave. History says Attila yielded to the entreaties of Pope Leo I, lifted the siege, and returned to his capital and died in his bed on the night he got wedded to Ildico. Historians say that Attila's excesses in eating and drinking at his wedding banquet had killed him.

We quote here only two basic instances of vandalism. The picture is full of lies and inconsistencies which make history blush. And yet Hollywood's Production Code says: "History, institutions, prominent people and citizenry of all nations shall be represented fairly."

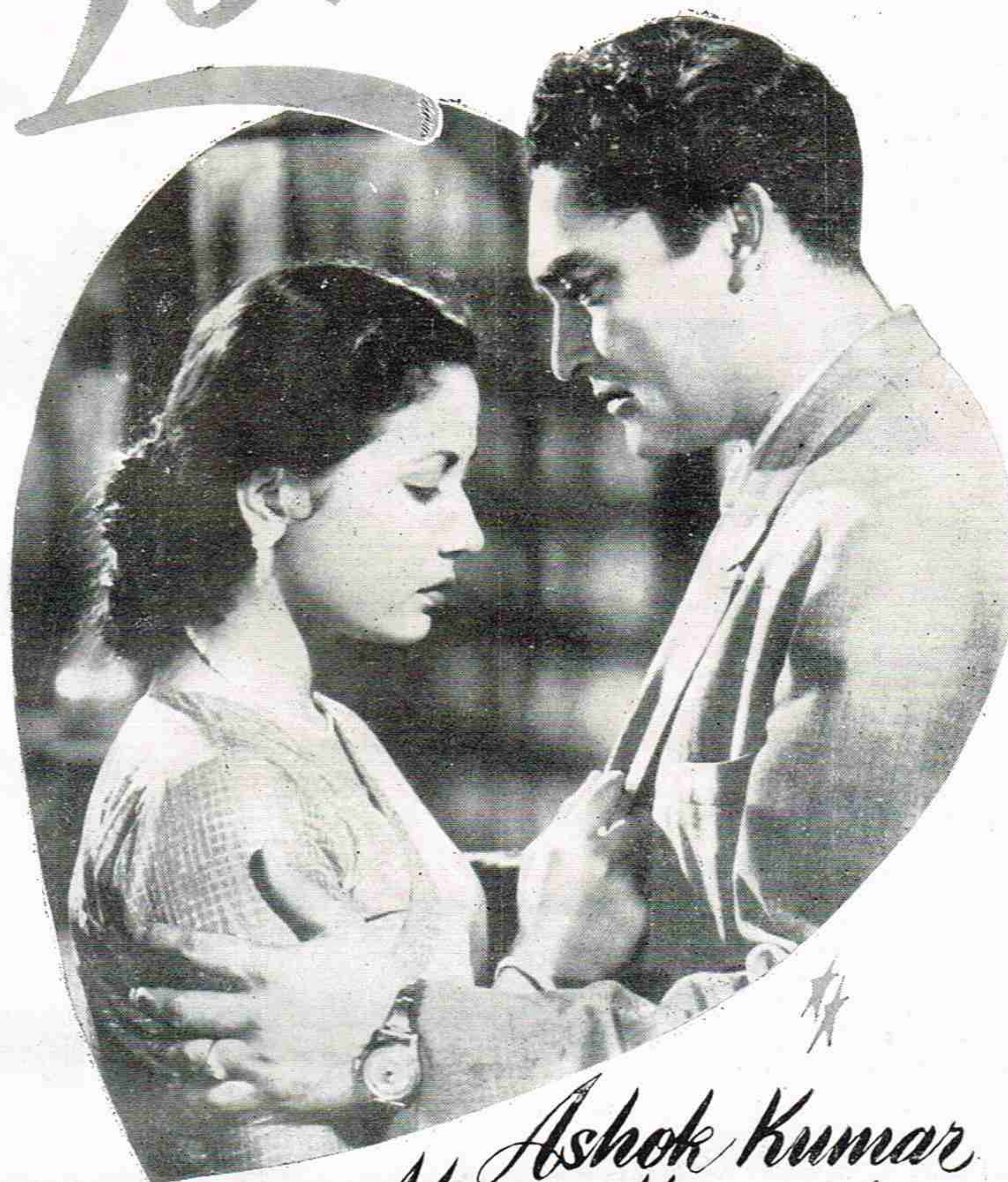
After this if we call these Hollywood vandals damn crooks can we be blamed? And strangely enough the man who fights their battles in India is Sir Clifford Agarwala, an ex-Chief Justice of Patna. Can crooks ever get a better alibi? Like misery, profits also seem to acquaint a man with strange bedfellows.

HOLLYWOOD'S DIRTY TRICKS IN INDIA

The unique success of "filmindia's" campaign against crime pictures coming from Hollywood seems to have hurt Hollywood producers very much seeing that they are now resorting to all sorts of dirty and underhand methods not only to stop us but also to circumvent our censorship rules.

Diplomatic pressure through the usual political trickery having failed and with Prime Minister Nehru categorically stating: "I am clear in my mind that crime and horror stories should be suppressed ruthlessly. Such films encouraged children to murder for the sake of pleasure. No government or society should allow such things to flourish. Government ought to take ruthless action

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to prevent something turning into an instrument of evil", Hollywood's representatives in India opened whiskey bottles and loosened their purse-strings to acquire the support of a few film rags and launch a virulent propaganda against our film censors.

Even this "patriotic" attempt of Hollywood-paid Indians to perpetuate crime pictures and make crime a major American industry in our peace-loving country failed to convince the people seeing the poor response it got for its cold-print campaign in cheap film rags. On the other hand elders in Parliament unanimously condemned foreign-produced crime pictures and asked the Government to enforce stricter censorship on films.

In a press interview given at Berhampur, Dr. Keskar, our Minister for Information and Broadcasting, categorically stated, "A particular watch will be kept on foreign films which are the chief offenders where crime is the film's theme."

The entire nation is thus in agreement with what "filmindia" has been saying for the last ten years. The only regret is that it took our leaders and law-makers ten years to realize the truth of what we have been writing so long.

But Hollywood producers who worship only money and observe no ethics in its acquisition cannot be silenced so easily. Acting under the paid advice of their new adviser in India, they have now started a surreptitious practice of showing sex and crime films privately to the stooge press in Bombay even before the pictures are censored. This is done with a view to prejudice and counteract the work of our censors. The whiskey-soaked, freely-lunched and pocket-lined press representatives who attend these Ku-Klux-Klan shows at Minuet theatres in the city are supposed "to tear the censors to pieces" for daring to ban innocent crime pictures coming from Hollywood. And some of them are reported to have been paid at the rate of eight annas for every word written against our censors.

We admire this American method of high-pressure salesmanship and also like the price at which English words are being sold. And we also don't dispute the right of Hollywood producers to campaign for their pictures. But what we object to is the surreptitious practice of showing uncensored pictures to the press.

It is true that it has been an old practice of the producers to show their pictures to the press and the trade for trade purposes. But such shows were presumed to be given and have been usually given only of films certified for release. When the picture, "Loves of Carmen", which was banned by the censors, was once shown at a private show by the Liberty Cinema, the manager of the cinema was fined.

An uncertified picture stands in the same category as a banned picture till it is certified by the censors. This practice of showing uncertified pictures to a private audience of press representatives—and two Columbia pictures were recently shown in this manner—is not only improper but unethical seeing that it is done merely with the sinister intention of counteracting the legal activities of the censors. Besides, press representatives cannot be distinguished in this convenient manner from the ordinary citizens in the country. The press representatives are privileged to see a film in advance with the solitary purpose of guiding the public in its entertainment fare. This purpose can be fulfilled only if the film shown is a certified film because only a certified film is the ultimate product which comes before the public. The public has nothing to do with a film prior to its certification by censors, nor have the press representatives, whose function of public guidance begins only after a film is certified.

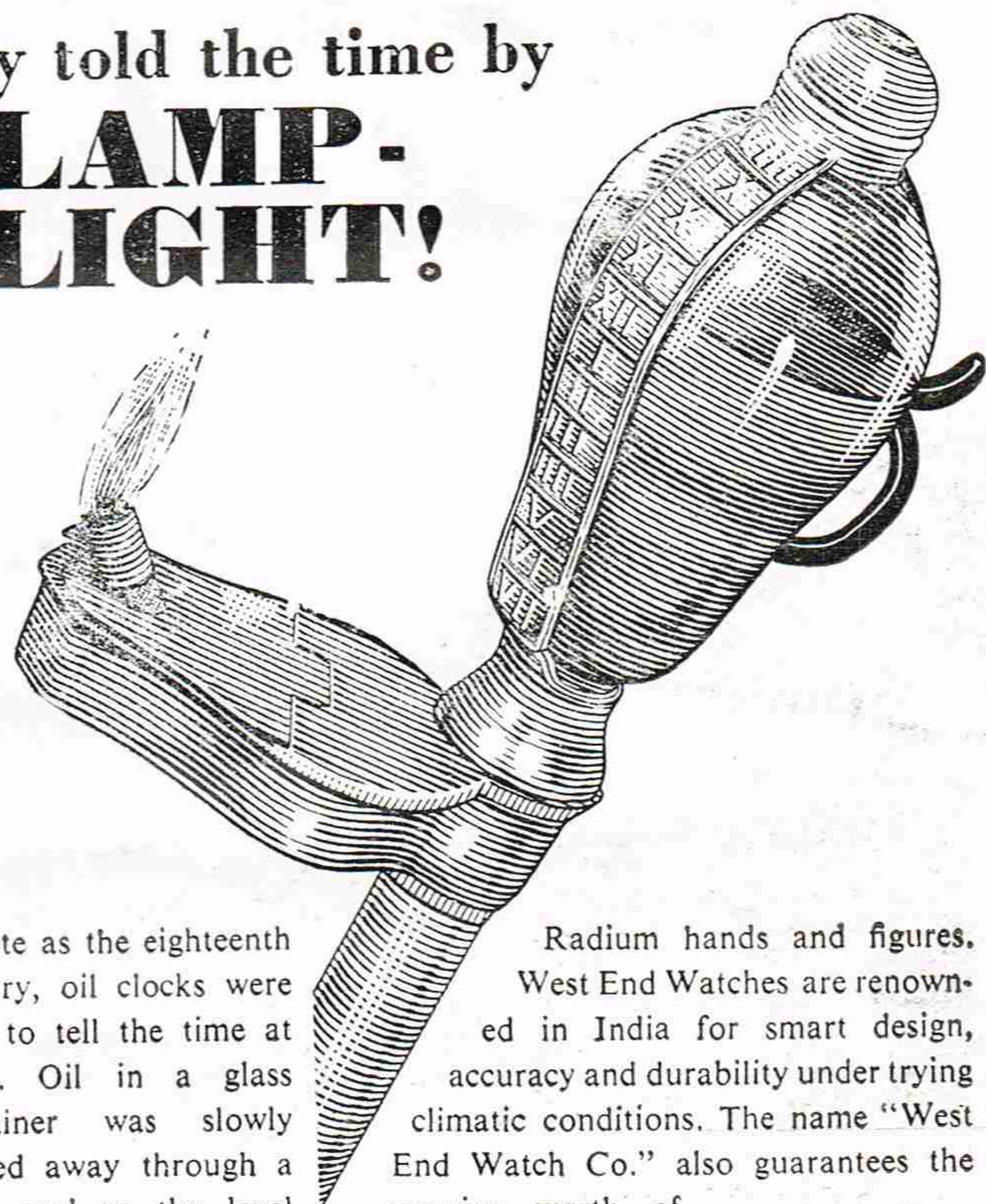
The practice of showing uncensored pictures to the daily press is thus not only unethical but also a flagrant breach of our censorship rules and must not only be stopped but also punished severely. We have already communicated this to the Government and we hope our censorship rules will be immediately revised to stop this nefarious activity.

YOU'LL HARDLY BELIEVE —

THAT after his return from Bandung, Pandit Nehru said, "There were certain people at the Conference whom I had not met and about whom I had preconceived prejudices. But when I met them, the prejudices vanished, for they were charming and delightful people." And this man with blind "preconceived prejudices" formed about people without even meeting them rules the destiny of 360 million people. Can any nation's risk be greater? People must insure themselves with Kantilal Morarji Desai, father of Bharat, that is Bombay.

THAT in secular India, a new communal law called the Hindu Marriage and Divorce Bill, was at last passed by Parliament. This Bill allows two separate beds in two different rooms, change of beds by mutual consent and payment of alimony for either of the missing beds by the other. Parliament took two sessions to arrange and re-arrange this furniture in Hindu bedrooms. In Muslim bedrooms they use mats and thus do not require modern ideas of house decoration. Now modern and progressive Hindu women are absolutely satisfied. They can match men with the colour of their sari. Jai Hind.

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Those who do not know music should not fiddle with musical instruments. Shakila has neither the spiritual face for music nor even the little talent required to handle this easiest of musical instruments. She is grabbing the "tanpura" as if holding firmly to the leg of a man running away from her. The new director of Mehboob's "Production No. 7" should study Kanu Desai's paintings of Mira before taking such photographs and making a fool of himself in advance. He can portray Shakila as he likes but he cannot insult the "tanpura", an ancient musical instrument in this crude manner.

THAT the Hindu society must be in an awfully sinful mess these days to require so many sudden reforms in their sexual, social and economic life. So many new laws are being imposed on the Hindus these days that the Hindus have begun to feel that they are once again in the Mughal times. Hira Singh Chinaria, the 60-year old Pepsu M.P., fell down dead in Parliament protesting against the Hindu Succession Bill. But who cares?

THAT Sir John Kotelawala's somersaults at the Bandung Asian Circus did not impress his compatriots in Ceylon very much. They thought Sir John entered the lion's cage but gave an exhibi-

tion of some monkey tricks. The Ceylonese do not yet know that monkey tricks become popular with the people while roaring lions scare the people. If the Ceylonese had only heard the applause John got in America they wouldn't have blamed their prize-boy so much.

THAT at the Bandung Asian Circus, Pakistan's Mohammed Ali added two more little fingers to his chubby hand when he announced the "Saptashila"—a new seven-pronged offensive against Communism—in competition with Nehru's "Panchshila"—the old defensive against both the Blocs. Now Americans want to invite Ali and exhibit him throughout the States as a new physical freak. What are two more fingers to a man who can add a Begum to his bedroom overnight?

THAT at the Khadi Thread-cutting ceremony of the newly-built, 68-lakh worth Secretariat, Chief Minister Morarji Desai told 600 empty chairs that he was going to acquire the Backbay Swimming Pool for his Secretariat workers to give a "welfare" touch to the Welfare State. Someone seems to have told him that swimming alone will improve the curves and figures of the women workers of the Welfare State. Let us hope Metro's Butani doesn't rush to auction their "knickies" as he did in the case of Esther Williams.

THAT this welfare theme is spreading like an epidemic in India, that is Bharat. In Saurashtra tea shops have been closed, tea-drinking has been declared a crime and tea packets have been burnt in Congressmen's private squares with the people dazed and bewildered. And the Chaplin-moustached Congress Oracle said, "Tea is bad for the people. Stop drinking tea." Congress is worse for the people but do we stop voting for it? Nehru must answer that.

THAT Bombay's newly-elected Mayor, N. C. Pupala, has a rare news sense. The Kamatipura laddie is so happy at the accident of being thrown into the Mayor's chair that he is reported to have phoned up several newspapers every time he had lifted his foot and gone somewhere. He says he is making "history". He will really make history if he rides every day from Kamatipura to the Municipality on a white horse with a "Nankhatai Band" from Surat playing.

THAT Ramaswamy Naicker, the God-killer of the South, whom Rajaji once declared as "Public Enemy No. 1" is now openly praised by Chief Minister Kamraj Nadar as "a bold man who has done many good things for the country". Ramaswamy turned round and hit back by saying "Nadar is a true Dravidian". That completes the entries for the Dravidian Derby in which Brahmin colts will soon be stopped from running. Wonder what race Vasan of "Gemini" and Sreenivasan of "Hindu" are going to run in? Would be some 'Consolation Plate' we guess!

THAT aping the rowdy Andhras, the Assamese of Goalpara rioted, looted, raided and killed some Bengalis and sent them running out of Assam back home. This demonstration was intended to be a cordial reception to the Linguistic Commission. This made Mohendra Mohan Chaudhury, the President of Assam Congress Committee, say, "As a Congressman my head hangs down in shame for the acts of violence and lawlessness that have been committed in the district." His head remained hanging down so long that the Bengalis had to run out fast for safety. The guy seems to have refused to lift his head. Really a modest Congressman!

THAT it won't be necessary in future to go to Moscow to see the Communist circus tricks. And if Indians could not see the "suicide" of China's Kao Kang for "betraying the Party" because of the Himalayas in between, they will soon get a domestic performance from some of our local Commies. Already two Communist members of the Travancore-Cochin Assembly have "confessed" their "dereliction of duty" when they failed to attend a meeting of the Select Committee on a land bill. For "suicide" they will, of course, have to use cocoanut water.

THAT ruling Congressmen have perfected an infallible device for silencing the trouble-mongers amongst them. While some are made Governors and others are put on Committees and Delegations, quite a few are given cash bonuses in appreciation of their services to the "country", which, of course, means Congress. The latest "silencer" worth a thousand rupees a month is likely to be put on old Prakasam's lion-mouth so that he keeps himself busy chewing and doesn't get a chance to roar and upset Gopal Reddy's game of musical chairs played in the Andhra Government.

THAT Harijans who were once barking at the Congress have now started biting each other. Said the learned Dr. Ambedkar, President of the Scheduled Castes, about his old colleague: "Mr. Rajabhoj's record as a General Secretary is a stinking one." While saying this, the old Doctor forgot that a Secretary of an institution always takes his stink from the President.

THAT S. K. Patil, Honorary Minister of Congress Chestnuts, recently described Congress democracy as "delegated democracy" and warned Congressmen that the whole Congress organization would "collapse like a house of cards in the absence of Shri Nehru". We don't think the Congress will collapse after Nehru. Instead of the present pendulum politics between two blocs we shall only have "Birla Bureaucracy" with people in the same spot but Congress temples will have golden cupolas. And Patil is bound to be one of the high priests.

THAT to prove that a woman can do everything under the sun which a man does, some women of Hyderabad have started plying rickshaws to earn their livelihood. One young lady dressed up as a boy to hide the 'pyramids', pulled around the rickshaw one night but the local police arrested her and forfeited her licence. This illegal act denies to the female citizen her fundamental right to earn a livelihood and should not have been allowed by the Chief Minister. Rickshaw-pulling by a female is not an obscene sex-act to deserve police interference.

THAT S. K. Patil, Honorary Minister of Congress Chestnuts, having nothing better to do accepted the Presidentship of Indian Motion Picture Producers' Association (IMPPA)—an association with 99% of the members producing nothing except occasional rowdiness. Patil probably joined the IMPPA to learn the art of make-up, which makes old women look young and ugly boys look glamorous, to enable him to present an acceptable face before Pandit Nehru. Let us hope Patil's new make-up will succeed.

THAT the recent "star" cricket "tamasha" at Hyderabad proved another flop in spite of Dilip Kumar. Even with the low-priced tickets, the "chavvaniwallas" refused to see the disgraceful exhibition of what the "stars" call cricket. The Hyderabad goondas were not interested even in the new masquerade pads which some of the "stars" had used. Our film stars have now stopped collecting crowds even in daylight.

THAT all-rounder Dilip, however, gave a good performance on a ballroom floor in Hyderabad when he took a girl named Aruna Devi in his arms and walked in circles round the floor. Dilip went round men and things so many times that his performance did look like a Peshawari waltz, they say. Poor Aruna! She deserved better than a bear dance so often seen in the streets.

THAT Producer Bhagwandas Varma, who already has a pet panda called Purnima, recently imported a bull from Spain and six tigers and four lions for his film "Baghi Sipahi". Now Producer S. S. Vasan threatens to fly a trained female chimpanzee as a bride for Comedian Agha in "Insaniyat". This is going to add a lot of realism to our films if only our actors would look men and our heroines would look women. What producers in Bombay need not import is Francis, the speaking mule, because they have a more famous one in Bombay.

THAT if the Indian audience doesn't like Sheila Ramani's Sindhi histrionics, at least Producer Chetan Anand does. Chetan has always been a great student of dramatics and likes to learn all the phases of this stage art even if it has to be learnt at the feet of a Sindhi belle. Chetan's training is progressing well.

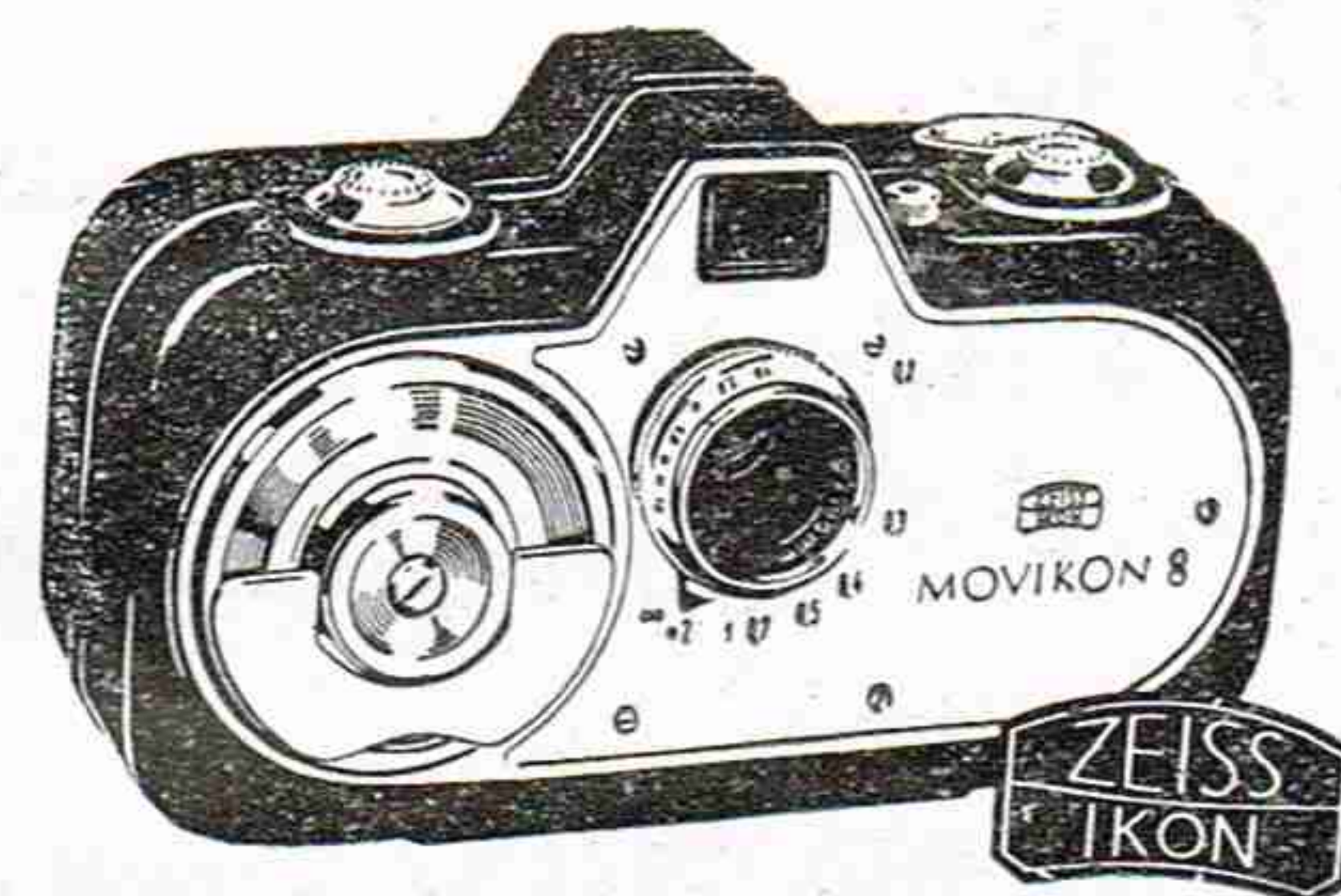
THAT Khan Attaullah Khan, the blue-eyed Papa of the pimple-faced Madhubala, is soon going to be 'Grandpapa' with daughter Kaneez expecting a visit from the stork. Let us hope Income Inspector Abreol doesn't become nasty over this new acquisition of Khan Saheb's family. Being a grandfather is not acquiring a taxable estate.

THAT a star-studded charity show at Naaz organized by one Miss Rao of some Progressive Art Circle turned out to be a great fiasco with the stars not turning up. People wanted to know who was Miss Rao and what was her grand game and the police had to run up and refund the gate money and take Miss Rao to the police station for further explanation. That was a good sample of progressive art.

THAT quite a few producers rushed to the Liberty the other day to see a free show of the Japanese colour film "Jigokumon" (Gates of Hell) and came out singing its praises. Now we must be prepared to see the real "gates of hell" when our producers present their own version of hell.

THAT with Dilip Kumar working in Madras, May turned out to be a month of hell and loneliness for Madhubala with no sparks and no quarrels on the sets of "Mughal-e-Azam". The burden of keeping the great heroine entertained fell on poor Asif who had to take the girl to see a murder mystery at Eros. Incidentally, May proved to be a spring-cleaning month for Asif with a clean chin and a clean shirt every day.

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OUR REVIEW

"Haseena", A Good Time-killer

Jairaj Gives A Good Performance

Shabab Productions' "Haseena" is a naive, innocent and well-meaning piece of popular entertainment woven round a whiskered tale of whiskered situations and many whiskered characters. Beyond all the literal and figurative whiskers in the picture is some basic entertainment provided by the usual jumble of songs, comedy, duels and dances. It is obviously not a picture for high-brows but seems to be confidently aimed at entertaining that 83.4 per cent of our population which does not bother to differentiate between a crawling worm and a written letter.

The story tells, for the umpteenth time, of a gypsy girl called Haseena who becomes the object of a young Nawab's infatuation.

The Nawab is called Shaukat and Haseena returns his love not knowing that her admirer is a Nawab, the owner of the area where her nomadic clan has pitched its tent. Now everybody knows that the course of true love is no more smooth than the course of an Indian picture from the 'muhurt' to the screen.

So to provide hurdles in the lovers' way, the gypsy chief Behram also happens to be violently in love with Haseena, the young Nawab's mother happens to be pretty determined to get her son married to Shahzadi Farrukh Jehan, the Shahzadi happens to be pretty set on providing Shaukat with diversion and more than all these, the story-writer seems to be bent upon invoking all the help

of his unenviable imagination to keep the two lovers separated for about 12000 feet of the picture. With fierce efforts the author manages to do that and brings the lovers together in the end after Behram has been killed in a duel by Shaukat and Shaukat's mother has been exhausted in a wordy duel by her son.

MODERATE STUFF

The production values range from average to mediocre. Sets serve the purpose and sometimes just fill the space. Photography and sound recording could have been much better. Lyrics are tolerable and so is music. But considering that the picture's main appeal is to the masses, the high-flown Urdu of the dialogue is a handicap in the picture. The direction is modest.

From the players, Shyama as Haseena flashes her usual tooth-paste-advertisement smile without much effect while Amarnath as Shaukat walks through the picture with one expression which he seems to be born with. Jairaj as

Behram speaks his lines with eloquence and sincerity and gives a good performance, easily the best in the whole lot. Durga Khote as the mother is as usual stagy while Krishna Kumari as the Shahzadi doesn't make much of an impression.

In short, "Haseena" provides naive, modest and innocent entertainment with appeal for the masses. It is a good time-killer when it is raining outside and you have forgotten your umbrella at home.

H A S E E N A

Producers: Shabab Productions
Language: Urdu
Story & Dialogue: Adil Rashid
Lyrics: Jan Nishar Akhtar
Music: Bulo C. Rani
Photography: G. Singh
Sound: Shanti Kumar and P. Thackersey
Cast: Shyama, Amarnath, Jairaj, Durga Khote, Krishna Kumari, etc.
Released At: Imperial, Bombay
Date of Release: 22nd April 1955
Directed By: J. P. ADVANI



One way to make a woman cling to a man is to frighten her. You don't need a big hefty man with a knife for that. Even a little mouse can do the trick. We don't know which mouse Kalpana saw but it is time she knew how to cling to Dev Anand in "House No. 44", a thriller.

OUR REVIEW

"Vachan" Provides Mixed Entertainment

Geeta Bali Saves The Picture

Goel Cine Corporation's "Vachan" is an average picture with some sob appeal with many sub-tepid moments. With Mukhram Sharma providing its story and screenplay the picture was expected to be an off-beat and intelligent affair but the man rather lets us down giving a suggestion of indifference in both his story and the screenplay.

"Vachan" seems to be the least inspired of Mukhram's recent stories which have been seen on the screen. While his "Bhagya-wan" was a confused but zealous tilt at inhuman superstitions, "Aulad" a sentimental essay on ungratefulness and "Adhikar" a witty poser to men on behalf of women, "Vachan" is just a sprawling, cluttered tale with no clear theme. In fact, as presented on the screen the story seems to have two parallel and weakly-developed themes, one being opprobrium of opium and the other, glorification of a girl who makes maximum sacrifices for the sake of her aged father and a kid brother who grows up to be un-

grateful. However, in spite of the story being rather feeble and familiar, it is a not too tiring mixture of love, comedy and sob stuff garnished with an amount of suspense which is necessary to keep the spectator in his seat till the end.

OLD TALE OF POVERTY

The story deals with Kamla, a young girl in love with an ugly boy, her hard-working, mild-looking father Dina Nath, and her two brothers Kumar and Kishore,

Absolutely Harmless

Delicately Perfumed

BEST HAIR REMOVERS

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DEPILATORY

SOAP **POWDER** **LOTION**

C C MAHAJAN & CO BOMBAY (INDIA)

Kumar being a graduate student and Kishore still a kid. Dina Nath, a poor employee in an office, worries about providing Kumar costly higher education but he does not have to worry long because first he is sacked from his job for being old and then Mukhram Sharma dispatches Kumar to heaven in an accident the very day he passes his B.A. To pile one more brick of gloom on the family's wall of grief, Mukhram makes Dina Nath bang his old head against the blood-covered head of his dead son in melodramatic mourning and that results in the old man losing, besides his job and elder son, his sight also.

Now Kamla whose marriage had already been fixed with her ugly lover Prem, begins to worry what will happen to her blind father and juvenile brother if she married and went off with Prem. Prem assures her that he will take them to his house but Kamla realizes a father's conventional pride and decides to wait for marriage till her brother is grown up. Prem promises that he will wait for her too, but, he does not know that the big rat of his house-clerk, opium-addict Ghassiram, has been poisoning Prem's mother's ears against his marriage to Kamla, a poor girl. So when Prem's mother strikes her head to bleeding against the banister insisting that he marry the girl of her choice, the ugly lover yields before the ugly blackmail and soon gets himself a termagant of a wife.

Sadder at this, Kamla forgets about love and marriage and devotes her time to her father and brother. By the time Kishore grows into an earning youth, the wily opium-addict also grows older to look like our Home Minister Govind Ballabh Pant, and manages to move into Kamla's house after getting his niece married to Kishore. And soon with his acute craving for opium and frequent resorts to theft destroys the peace of the household when Kishore abetted by his fresh wife starts suspecting Kamla to be responsible for the disappearing articles in the house. That leads to Kamla going away with her father and landing as a maidservant to old and ugly Prem's wife. Now after some fast turns and twists in the story, Prem's wife dies accidentally leaving Prem and Kamla free to

marry while all the rest of the living ones repent and reconcile including that opium-addict, the cause of most of the woes in the picture, who throws away his opium box presumably for good. We wish author Mukhram will bother less about poppy seeds in future and avoid the risk of having his story hover on the borderland of literary poppycock.

AMATEURISH DIRECTION

The presentation of the tale has a pronounced touch of amateurishness with the director betraying lack of sense of selectivity and dramatic balance, and an undue enthusiasm for clichés. The director could have also portrayed Prem's mother and her opium-addict house-clerk in a better way so that they didn't look as if they had a secret liaison between them. On the whole, however, the picture manages to become an average entertainer which one can sit through from beginning to end without feeling like hitting the stranger in front, a mad feeling that is generated by many a picture these days.

The production values are neither brilliant nor beggarly. Sets are acceptable if not admirable. Photography is good and erratic by turns. It is difficult to comment on the sound recordist's work because the projectionist at Krishna kept the volume deafeningly high probably because he wanted some of his cousins outside the theatre to pick up the

dialogue and songs. The dialogue is too trite for Mukhram Sharma. As to the music at least two songs are pleasantly tuned. The editing, however, is pedestrian.

From the players, Geeta Bali as Kamla does her usual good work with talent, sincerity and understanding. Balraj as Prem is just an ugly and gawky gadget on two legs. The man seems to have begun to work only for money. S. K. Prem as Dina Nath gives a fine performance. Radhakishan as the opium-addict is stereotyped. The rest are too many and none-too-impressive but the man who plays the grown-up Kishore looks the most tolerable male in the picture.

In fine, "Vachan" is an average

OUR REVIEW

"Chingari" Old Refuse Back Again

Dangerous Risk For Exhibitors

Co-operative Pictures' "Chingari", is a stale, stupid and infinitely boring picture for the picturegoers and as good as a fire in the box-office for the exhibitors.

Except the basic theme which tries to emphasize the tragedy of those Indian women who are forced to marry men they do not love, there is nothing in the picture which can be appreciated or tolerated. On the whole, it is one long sorry tale of stupidity, incom-

petence and inefficiency in practically all the departments.

A TIRING TALE

The old, old tale deals with a youth, Harish, who lives with his father, mother and sister. The hunt for a new abode brings Harish in contact with Radha, the buxom girl whose father happens to own a big, ill-kept house. Along with his family Harish moves into a portion of that house and after a few days creeps into Radha's heart. But Radha's old man seems to believe that he has as much control on his daughter's heart as he has on his house and so taking a rather mysterious dislike to Harish as a potential husband of Radha, he frowns upon their romance and Radha is stopped from meeting Harish. The zealous lovers make an attempt at elopement and signing their way into marriage at the office of the Registrar of Marriages but the formalities spell delay causing them to return home. Then under the parental pressure Radha is married off to a rather disreputable friend of Harish while Harish acquires a perpetual long face. When, however, Radha's husband discovers that she is a dutiful and faithful wife but not a loving wife, he takes to his old, wicked ways while Radha takes a jump to death. That happens to be the story's end which comes about two hours too late.



There are moments in married life when a woman discovers that the hero she has married is no better than a common thief. Balraj does look like a thief the way Nirupa Roy looks at him in "Taksaal", a social theme.

VACHAN

Producers: Goel Cine Corporation
Language: Hindustani
Story, Screenplay & Dialogue: Pt. Mukhram Sharma
Music: Ravi and Chandra
Photography: Mukadam and Darulwale
Sound: Mehra and H. Dev
Cast: Geeta Bali, Balraj, S. K. Prem, Radhakishan, Neeroo, etc.
Released At: Krishna, Bombay
Date of Release: 15th April 1955
Directed By: RAJ RISHI

Being stupid in development and characterization, jerky in continuity and just shoddy in presentation, the tale emerges as an extremely miserable affair on the screen. Sets, photography, sound recording are all ugly while most of the music is disgustingly familiar and the dialogue is annoyingly stupid and stilted. The direction is consistently stupid.

From the players, Nalini Jaywant as Radha makes her fat presence felt while Shekhar in the gloomy role of Harish makes the audience gloomy too, though not necessarily out of sympathy with him. Pran, as Harish's friend, who cannot look upon women without opening his mouth for

some silly remarks, is not bad. The rest are no good.

In short, "Chingari" is so stale, stupid and boring that it deserves a bonfire as a motion picture.

CHINGARI

Producers: Co-operative Pictures
Language: Hindustani
Story, Dialogue & Screenplay: Madhusudan
Music: Manohar
Photography: S. Srivastava
Sound: Rajabhai Dattir
Cast: Nalini Jaywant, Shekhar, Pran, Sunalini Devi, Leela Misra, etc.
Released At: Central, Bombay
Date of Release: 8th April 1955
Directed By: S. SRIVASTAVA



Achala Sachdev has now settled down to playing old woman roles and giving her lap to young girls of all ages. Here she is with Bina Rai in "Madh Bhare Nain", a romantic thriller.

OUR REVIEW

"Rukhsana", Over-salted Ruritanian Pickle!

Tolerable Time-killer For Lazy Idiots!

The tale of Talwar Films' "Rukhsana" is the old skeleton dealing with a stupid king, a scheming vazir, a pretty princess, a handsome rebel, a reign of tyranny and a revolt of courage and all the rest of the usual paraphernalia associated with such tales of imaginary kingdoms and their imaginary intrigues. In this imaginary business, usually imagination plays little part and "Rukhsana" is a convincingly usual affair. What is shown in "Rukhsana" has been seen before on the screen more times than even an automatic counting machine can remember.

But what is not usually seen, at least in similar costume adventures from Andheri and Dadar, is the touch of enthusiasm and elaboration which characterises some parts of "Rukhsana". With Meena Kumari in the cast, three dances in Gevacolour, a couple of sets in near-lavish mouldings and many other items in a garb of sincerity if not authenticity, the picture manages to become a tolerable Ruritanian pickle with ample entertainment for those picturegoers who on their entertainment dates leave their brains at home.

BORING OLD STUFF

The story has a Lilliputian crea-

ture as the Ruritanian ruler whose vazir is painstakingly planning and plotting to usurp the throne. With the king already looking an impotent fakir, the vazir first wants to bump off Rukhsana, the king's daughter, and in the scheme he has the full support of Gulnar, Rukhsana's wicked, designing sister. One of their attempts on Rukhsana's life proves abortive and Rukhsana reaches Shariar dressed as a boy. This Shariar chap is a rebel revolting against some tyranny about which we hear in Ramanand Sagar's dialogue but which we never see. For a while Shariar is completely deceived by Rukhsana's male dress but when he observes her constantly pulling her robe over her chest he suspects that she is trying to hide some stolen goods. However, he soon realizes that the 'goods' she was trying to hide were not stolen but her own. That clarification sends the young rebel into raptures and later on into the palace where he goes on a business-cum-pleasure trip seeking to love Rukhsana and liberate his rebel leader from the king's torture chamber. From now on it becomes a long, funny and silly but tolerably told tale of disguises, arrests and escapes till in the end the vazir meets his traditional fate, the lovers unite, the subjects

relax and the stupid king is given another chance to rule better.

GOOD AND BAD AT ONCE

There is a whole lot of oddities and stupidities in the picture but they don't hurt so much because of the obvious pains and enthusiasm behind the production. The production values are quite good for a picture of this category. Sets serve the purpose. Photography ranges from tolerable to shoddy. Sound is erratically recorded. Music is whimsical but not unpleasant. The dialogue is quite long-winded and pompous. The direction is at once admirably painstaking and innocently stupid.

From the players, Meena Kumari as Rukhsana lends enough sex appeal to the picture. Kishore as Shariar does his usual bouncing. Amar makes a none better than the next villain as the vazir

while Shammi as Gulnar looks miserable and acts miserably. Sunder in a comic role is fairly hard working while Randhir makes a really funny king. The rest don't matter.

In short, "Rukhsana" is a tolerable Ruritanian pickle which the masses can swallow without distorting their faces much.

RUKHSANA

Producers: Talwar Films
Language: Hindustani
Story & Screenplay: R. C. Talwar
Dialogue: Ramanand Sagar
Music: Sajjad
Photography: Prakash Malhotra
Sound: Y. M. Wagle
Cast: Meena Kumari, Kishore, Shammi, Randhir, Amar, etc.
Released At: Novelty, Bombay
Date of Release: 22nd April 1955
Directed By: R. C. TALWAR

OUR REVIEW

"Ehsan", Dangerous To Public Health Big-buttocked Prithviraj Plays Young Bachelor

Mohla Films "Ehsan" is 12000 and odd feet of hideousness on the screen and two hours of ache in the head. Technically it may have to be described as a motion picture, but artistically it must be described as rubbish.

It is a picture which provides no entertainment and serves no purpose. It is ugly to the eye and

jarring to the ear. And as such it is a picture which robs a man of his valuable time and hard-earned money and thrusts the name of Jai Gopal Mohla, its producer, into the list of those lawful pickpockets called film producers who rob picture-goers of their money by promising them art and entertainment but instead palming off bosh and boredom.

Imagine the good old, great-girthed Prithviraj as a young bachelor on the threshold of romance, the jaded and pimpled Munnawar Sultana as a coy, 19-year-old specimen of maidenhood, the callow, fragile-framed Shammi Kapoor as only a few years younger cousin of Prithviraj and the spookstruck-looking K. N. Singh as Prithviraj's foster papa and imagine a thoroughly stupid story in which these people and other funny faces do strange things and make odd faces, and you can have some idea of what a large and ugly lump of ludicrousness is handed out in "Ehsan" by this man-at-large called Mohla. The whole thing makes a screamingly ridiculous stupidity.

TALE OF ADOPTED SON

The absurd tale deals with Khanchand (a secular name that) who after an earthquake provided by some pale, worn-out stock shots, decides to adopt the orphaned little son of his brother who dies in the earthquake and who had been a sturdy foe of Khanchand while living. Khanchand's fat, stupid and garrulous wife, having a kid of her own in her lap, violently protests against Khanchand's decision, but in spite of all her jaw-shaking, Khanchand adopts the boy. Soon, the adopted "boy", Shiv, grows into a straight-natured, big-buttocked bulldozer of a man while Khanchand's own son, Sunder, becomes a rakish, contemptible worm of a youth. The rest of the tale consists of the clash of interests of the worm and the bulldozer when the worm insists from his mama's lap on marrying the same girl who had been betrothed to Shiv and with whom Shiv had fallen in love. According to his own lunatic conception of goodness, the bulldozer abandons the "19-year-old" pimpled maiden to be maritally raped by the worm, while he himself begins to attack the bottle. In the end, the bulldozer is blown to heaven with bullets while rescuing the unrepentant worm from some other worms.

SAVE US FROM MOHLA

This is the tale which has travelled to the screen direct from the head of Jai Gopal Mohla. If there are more such tales inside that head it needs to be covered with a steel helmet to prevent the stories from escaping out and splashing the screen with ugliness and nonsense. In the present ac-

cident, the stupidity of the presentation of the story matches the original stupidity which must have infiltrated the tale inside Mohla's cranium. The sets are ugly, photography is erratic, sound recording is awful, music is dull and the direction is hopelessly pedestrian.

From the players, Prithviraj as Shiv acts with apparent sincerity and is quite effective in some scenes but in the ill-suited youthful role, most of the time he makes the spectator's credulity scream in agony. In addition, with years of habit of throwing words from the stage his voice seems to have acquired a peculiar

character which does not seem to agree much with the microphone. Munnawar Sultana as the fatal attraction of two males in the picture proves very nearly fatal to the audience also with her ugly looks and stilted acting. Shammi Kapoor as Sunder is more stupid than ever before. K. N. Singh as Khanchand is in his element in a couple of scenes but rest of the time looks as if he had seen a ghost. Roopmala as a friend of the heroine is not bad while Kamal Kapoor as a friend of Shiv makes the audience forget his presence. Gulab as Sunder's mother makes the usual noise while the rest are best forgotten.

In short, "Ehsan" is an utter rubbish, at once dangerous for the health of the picturegoers and the economics of the exhibitors.

EHSAN

Producers: Mohla Films
Language: Hindustani
Story & Dialogue: J. G. Mohla
Music: Madan Mohan
Photography: Madan Sinha
Sound: T. K. Dave
Cast: Prithviraj, Munnawar Sultana, Shammi Kapoor, Roopmala, K. N. Singh, Gulab, etc.
Released At: Kamal, Bombay
Date of Release: 15th April 1955
Directed By: RAJENDRA SHARMA

OUR REVIEW

"Joru Ka Bhai", Crude And Vulgar Stink

Balraj Sahni And Sheila Ramani Fail Miserably

Maha Shakti Films' "Joru Ka Bhai" shows to what depths of crudity, coarseness and tastelessness can a producer sink in order to fill the cavity in his body called the stomach. It shows how with the object of making some cheap lucre can an educated man make a damn fool of himself.

The educated man in question is Chetan Anand, a one-time school-teacher, and the instance of his making a damn fool of

himself as a motion picture producer and director is "Joru Ka Bhai", a picture which is a cheap, disgusting atrocity in celluloid.

"Joru Ka Bhai" is a picture which does not show the least respect to the picturegoer's intelligence and in fact treats him like an innate idiot. It is a picture which shows no regard to the spectator's good taste and deliberately outrages his sense of aestheticism and refinement. It is a

picture which shows no concern about the minimum standard of taste, grace and intelligence which must be maintained in a motion picture and wantonly wallows in vulgarity, clumsiness and imbecility. It is a picture which shows no realization of the fact that when one pays for an admission ticket in these days of hard money one does so in the expectation of witnessing some decent, sensible and interesting entertainment on the screen, and not be disgusted with filth and fatuity. In short, it is an extremely idiotic and tasteless picture produced by an educated man who seems to have wasted his education.

A STINKING SITUATION

Chetan Anand, the educated man, claims this picture to be a comedy replete with fun and humour. And to emphasize his brand of humour, he shows a character in the picture being mischievously administered a powerful dose of a laxative and suffering from its after-effects. With his stomach gripped with pain the laxative victim rushes to the lavatory but the lavatory happens to be mischievously occupied by the



That is what many a woman deserves and many, many of them miss it. If men could guarantee this every time a woman opened her mouth unnecessarily, there would be less wars in our homes. The way Karan Dewan does it to Nirupa Roy in "Oonchi Haveli" is, however, not the way of taking this preventive precaution.

JORU KA BHA I

Producers: Maha Shakti Films
Language: Hindustani
Lyrics: V. Adil and Sahir Ludhianavi
Music: Jaidev
Photography: V. Ratra
Sound: Kaka Modak
Cast: Balraj Sahni, Sheila Ramani, Johnny Walker, Parveen Paul, Vijay Anand, etc.
Released At: Royal Opera House, Bombay
Date of Release: 8th April 1955
Directed By: CHETAN ANAND

man who has administered the laxative. So the victim holds his stomach with one hand and with the other starts banging on the lavatory door and appealing to the man inside to come out.

Later we see the victim filling a bucket of water and going inside the lavatory and then coming out in an exhausted condition. During these scenes the camera remains focussed on the lavatory door for a good time and it follows the man till he shuts the lavatory door from inside. We must thank Chetan Anand for sparing us the actual sight of excrement coming out of this character's anus. And if this is Chetan's idea of comedy and humour, the sooner he goes to the nearest psychiatrist to have his head examined, the better it will be for him and the picturegoers.

STUPID TALE

Apart from this filthy, vulgar and nauseating situation, the

picture is just a disgusting dung-heap of other crude, vulgar and idiotic incidents. The vulgar confusion of a story revolves round Ramchand, a clerk and a silly leader of a silly political party called Dana Pani Party. In addition to his young sister Urmila, Ramchand happens to have a wife who happens to have a brother called Murlidhar. When one day Murlidhar suddenly arrives at Ramchand's house on an indefinite visit, Ramchand's life is reduced to a series of troubles and miseries by the visitor. Besides all the idiotic things which Murlidhar does or causes to happen, Urmila carries on a silly romance with a young neighbour, Kanhaiya, whose father, a candidate for the legislature, shows his own romantic nature by making vulgar gestures to some young girls. Ramchand's big trouble comes when Murlidhar steals 5000 rupees from his office and Ramchand tries all sorts of methods to make his brother-in-law confess the



Ready for the photographer, smile and all. This photograph shows that the artiste is new but hasn't the producer had enough experience in motion picture photographs? Jabeen, a newcomer, deserved a better break than this in "Bara Dari", a new love thriller.

theft and return the money. In the end, Murlidhar agrees to confess the theft and go to jail on the condition that during his imprisonment Ramchand would support Murlidhar's family which happens to be quite a large and potentially troublesome crowd.

LUNATIC STUFF

Most of the picture of course appears to have been conceived by a lunatic in a nightmare. It woefully lacks sense or taste and spells no humour and provides no entertainment. The production values are mediocre. Sets are unimpressive. Sound recording is erratic. Photography is inconsistent. Music, however, is generally appealing. The direction is two hours of rank lunacy.

From the players, Balraj Sahni

as Ramchand tries to shake his hips and makes a pitiable fool of himself. As Urmila, that ugly girl Sheila Ramani, naively tries to add some sex appeal to the picture but fails miserably. In the title role of Murlidhar, Johnny Walker looks crude and vulgar. As Ramchand's wife Parveen Paul is not bad in spite of her silly spoonerism. As regards Vijay Anand who plays Kanhaiya, we haven't seen an uglier face on the screen in recent times.

In short, "Joru Ka Bhai" is a rarely crude, vulgar, idiotic and disgusting picture which deserves to be avoided even if an exhibitor offers to spray his theatre with eau-de-cologne while showing it. The prints of this stinking picture deserve to be dumped in the gutter.

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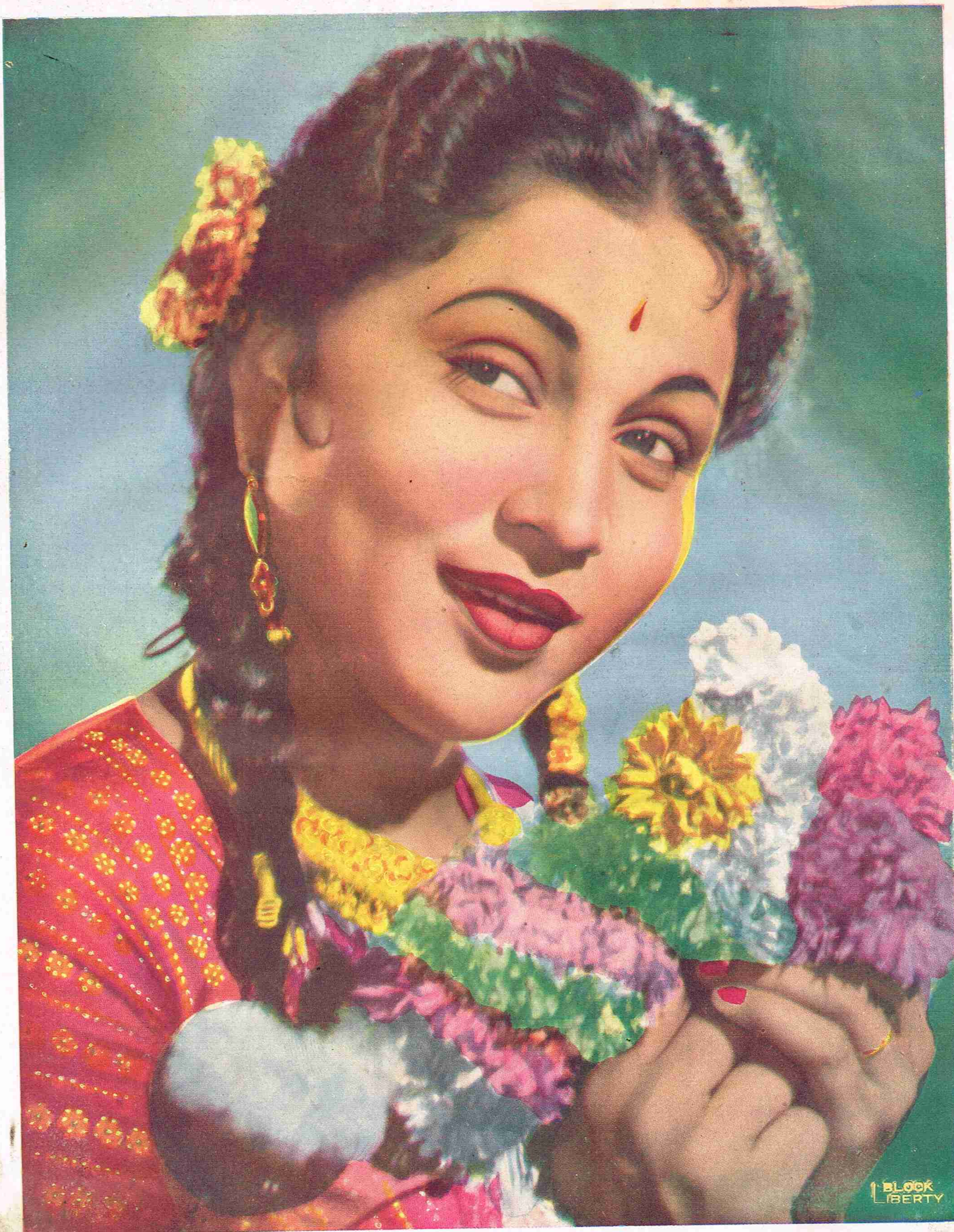
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NIRUPA ROY —

Look at those eyes! If you can't find design in them you should stop looking at women. Nirupa is evidently an excitingly dangerous person to meet but she brings new thrills to the screen in "Oonchi Haveli", a romantic tale directed by Dhirubhai Desai for Sharad Productions.

On her one word depended his life ... He was wa

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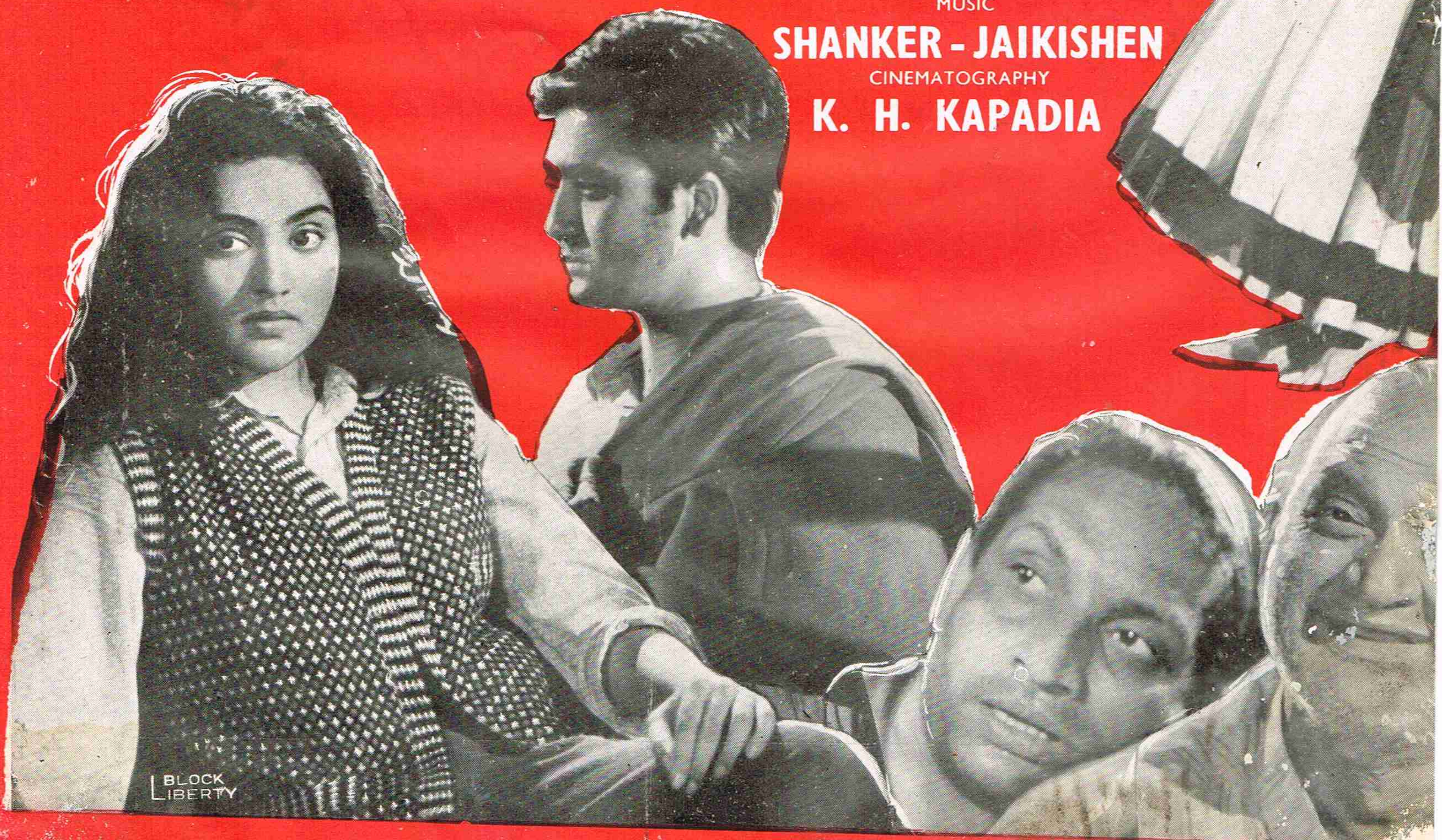
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ASHA MATHUR —

One of the Sahu finds, this girl has now worked in many pictures and in suitable roles given some good performances. This time she is decked to play in a costume picture called "Hari Har Bhakti", directed by C. Raghuvir for Raghuvir Chitra Niketan.

OUR REVIEW

"Shiv-Bhakta", A Beautiful Poem Of Devotion

AVM Picture Worthy Of Indian Traditions

Those people who think that our mythological stories provide some antique entertainment only to the illiterate and old-fashioned should rush to see AVM's "Shiv-Bhakta" and correct themselves quickly. For, here is a picture which is not only fine entertainment but verily a poem of devotion. It is a picture that inspires, elevates and yet entertains—a very rare achievement in Indian motion pictures. It has art, beauty and theme which must appeal to a saint and a sinner alike.

AN ANCIENT TALE

"Shiv-Bhakta" is essentially a story of faith and devotion. It has its spiritual beginning in heaven, the cradle of gods, where

usually all Hindu mythological stories begin. But coming to earth we find Deena, a hunter, happily married to Neela, both basking in the patronage of Dadaji, the chieftain. Tribal jealousies deprive them of Dadaji's love and affection and Deena and Neela are soon turned out of the primitive commune.

For days Deena and Neela wander about in the jungle without food. The jungle does not yield him his daily meal and while his arrows rust, his hunger grows, shaking his faith in God. Neela, however, keeps the flame of faith burning in spite of their vicissitudes. Deena soon talks like a bitter atheist and in doing so hurts his wife.



That is not a nun in meditation. That is a woman in labour of new design. She is stuck up for a minute but not for long. Dear Kuldip Kaur may miss one minute but the next minute she has a most devilish design ready in "Hansi Khushi", a romantic tale.

It is here that the Lord puts his devotee to the usual acid test. We are soon introduced to Kailashnath Shastri, the Chief Priest of a temple of Shiva, who provides the usual hypocritical contrast to the blind faith of the simple and innocent in God. While the Chief Priest is more interested in the worship of a beautiful Devdasi, his young nephew Kashi dedicates himself to the service of God with a simplicity that irritates his sinful uncle. Kashi and Deena soon meet and together travel towards Divine revelation after passing through the traditional ordeals.

BEAUTIFULLY TOLD

It is a simple and beautiful story told in a simple and beautiful manner. And at places it takes a homage of tears from the audience—at least from that part of the audience which still admits the existence of God and has not yet completely lost its sensitivity to the higher spiritual values of life.

Beautifully produced, the picture has excellent production values. Photography is soothing and the songs are well recorded. The dialogue recording, however, is not so happy. Music is excellent. It is at once sweet, suitable and Indian. And so are the dances, beautiful cameos of art and grace. The sets are also meticulously built and provide a suitable and attractive background to the story. The direction is clever and intelligent.

From the players Shahu Modak, in the title role of the hunter, gives a slightly overtoned performance—his bowlegs providing a bad contrast to his well-developed upper half. Nevertheless, the boy puts in some excellent work in the concluding scenes. Padmini, in the role of the Devdasi, adds plenty of sex-appeal to the picture. Her dances which have plenty of movement but less of a school are heavily sprinkled with sex-appeal and become extremely popular.

"SHIV-BHAKTA"	
Producers:	AVM Productions
Language:	Hindi
Story:	H. L. N. Simha
Dialogue:	Mohanlal Bajpai
Lyrics:	Nepali
Music:	Chitragupta
Cinematography:	S. Maruthi Rao
Audiography:	M. Bose, Gopalram and Ramnathan
Art Direction:	H. Shantaram
Cast:	Shahu Modak, Padmini, Pandari Bai, Kumari Devi, Ragini, Misra, Anant Kumar etc.
Released At:	Regal and Majestic, Bombay
Date of Release:	13th May 1955.
Directed By:	H. L. N. SIMHA

They will bring repeat audiences to the theatre. Anant Kumar has a nice sympathetic role to play as Kashi, the young simpleton. He does his job well but his diction of Hindi still has the Poona accent. Misra plays the Chief Priest and provides the necessary hypocrisy and villainy with deftness which looks quite natural.

The best histrionic performance, however, is given by Pandari Bai in the role of Neela. This woman looks the absolute symbol of modesty which we associate with the traditional Indian woman. There is neither a jerk nor any unnecessary emphasis in her portrayal. She just lives her role and in doing so reaches rare histrionic heights in almost every situation and while doing so she looks almost divinely beautiful though the woman has common features. It is her art that gives her the halo. We would like to see more of this rare artiste, wherever she comes from.

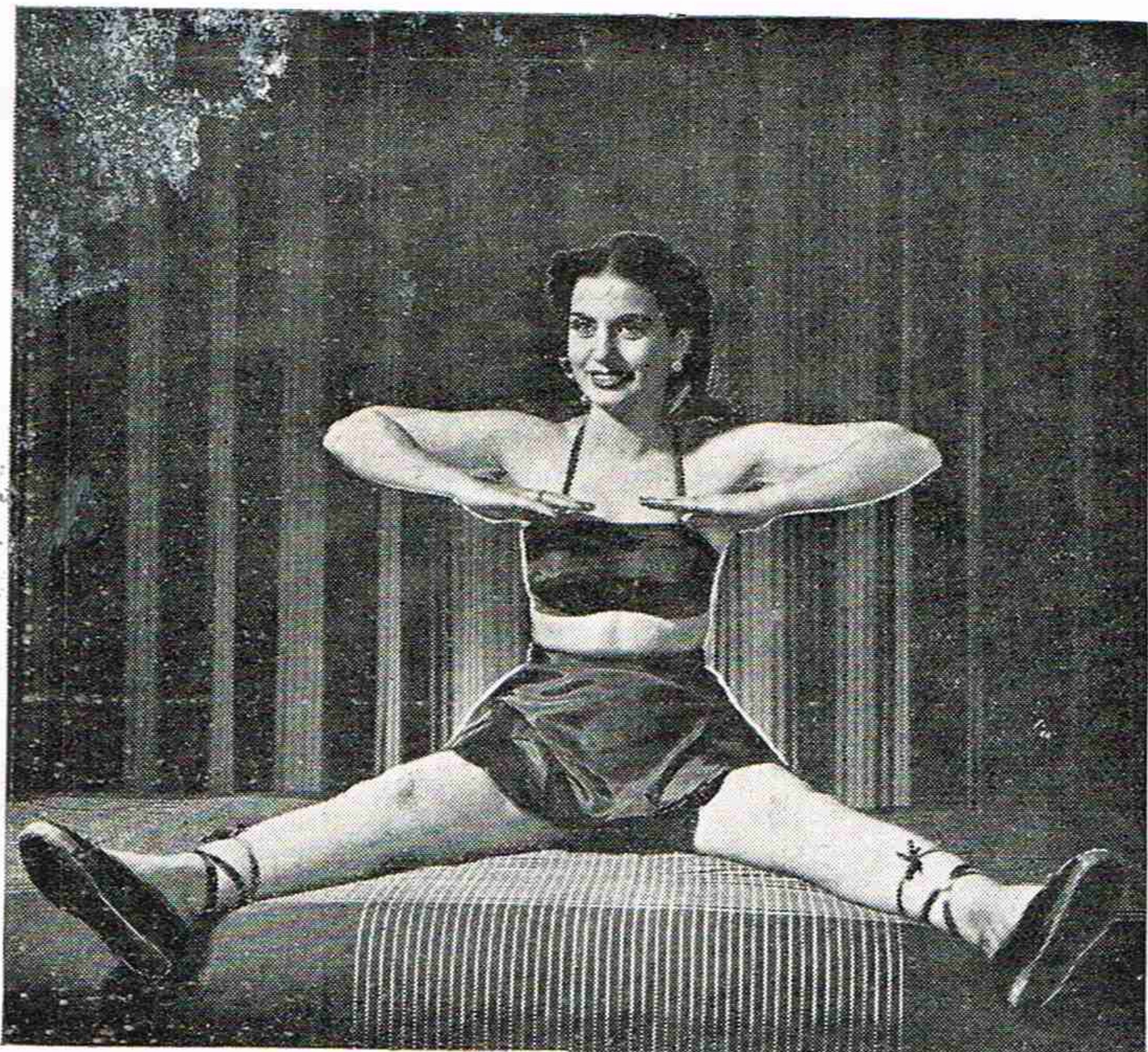
We wish Deshraj who plays Dadaji didn't have an Irani accent of Hindi.

In fine, "Shiv-Bhakta" is a picture which every good citizen of this ancient land must see. It is a chaste entertainment for family audiences and a picture of which Producer A. V. Meiyappan can be justifiably proud.

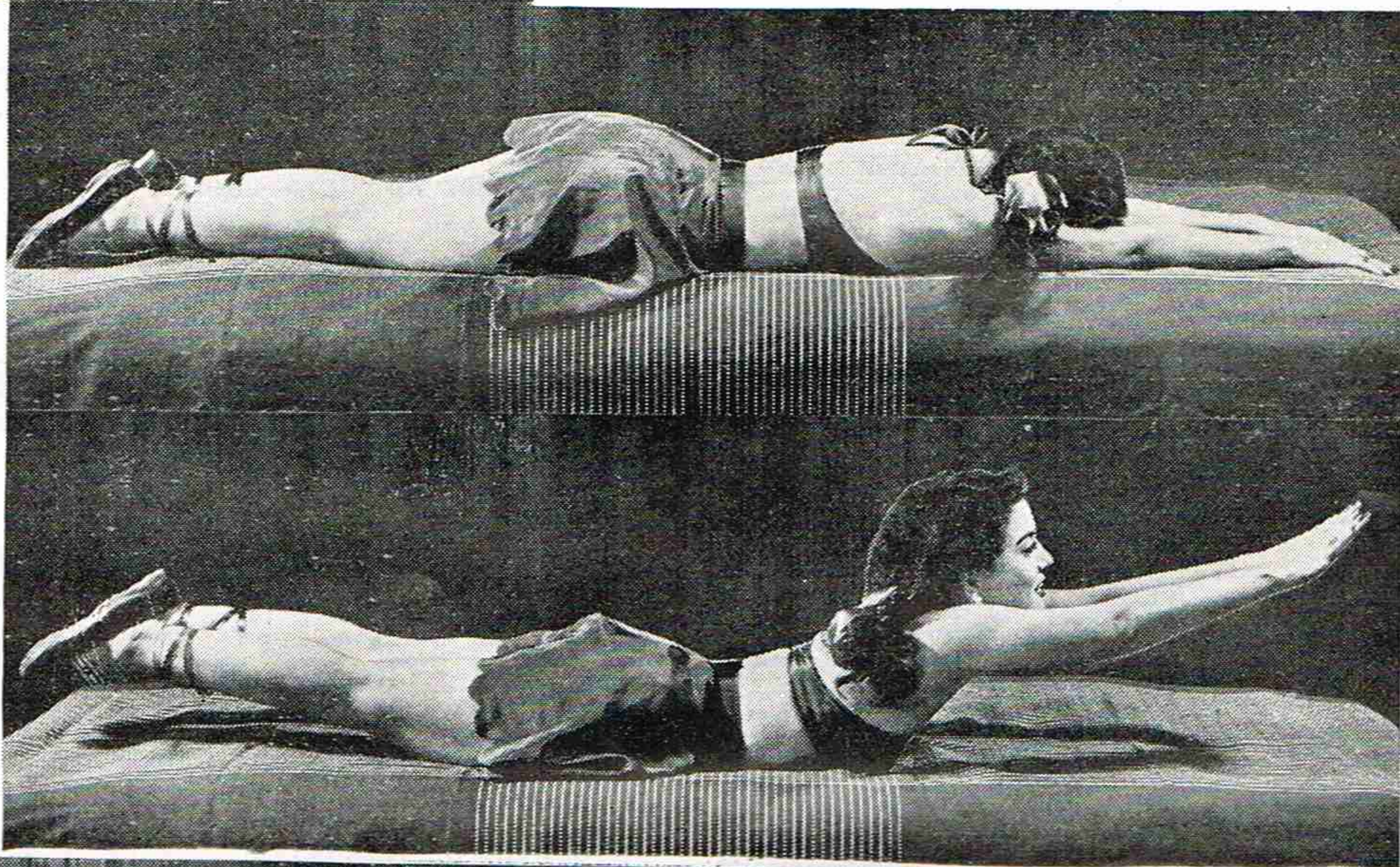
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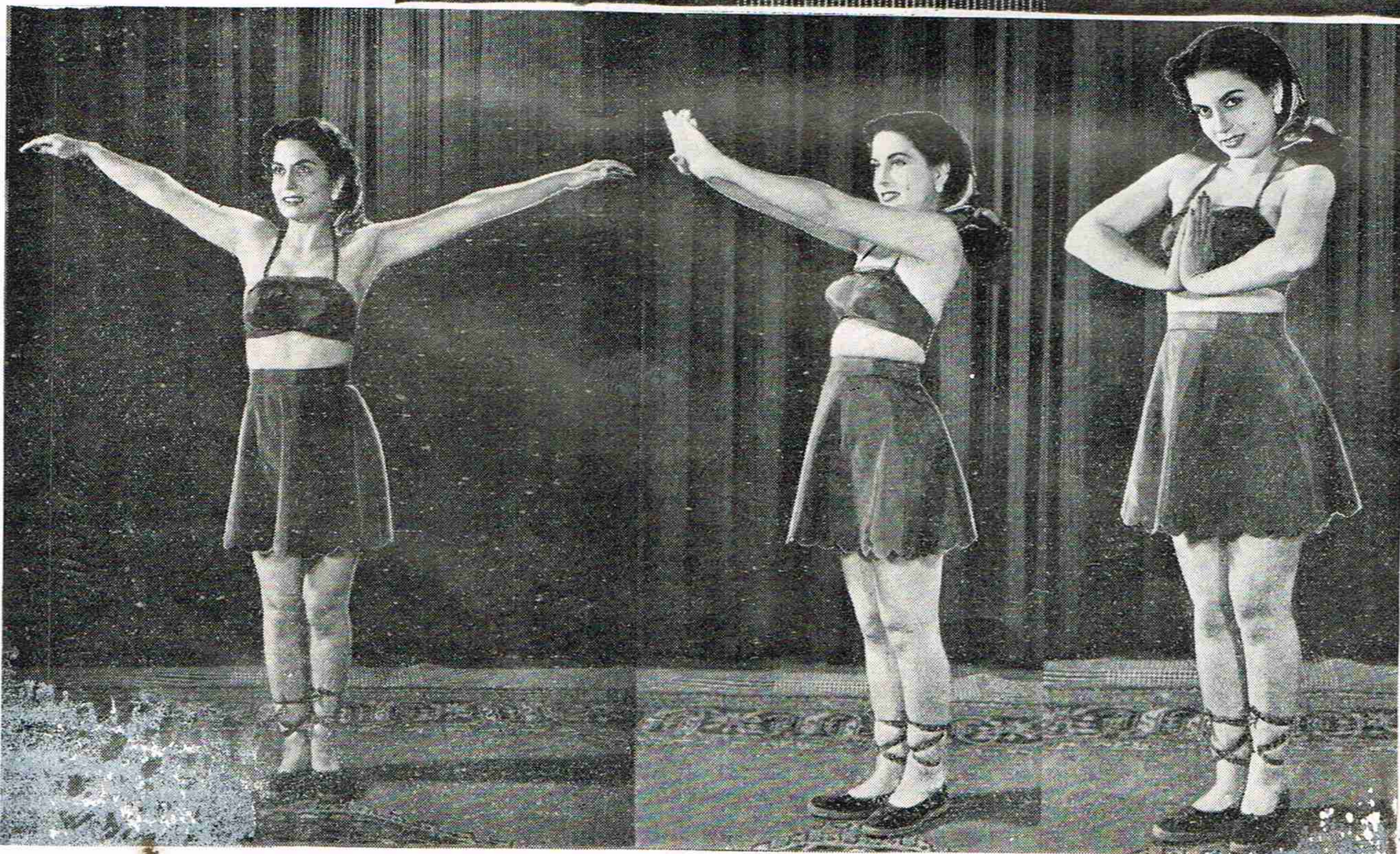


Above: On the floor with legs stretched, elbows at chest level thrown back. Now open the arms to go back, pushing hard as you stretch backwards. Bring arms back to original position, pushing hard again. 12 times please.



Right: Stand erect with arms raised at chest level. Make a fist of right hand and push against palm of left hand and vice versa. Push slowly and hard, exerting strong resistance with the other arm. 10 times with each hand please.

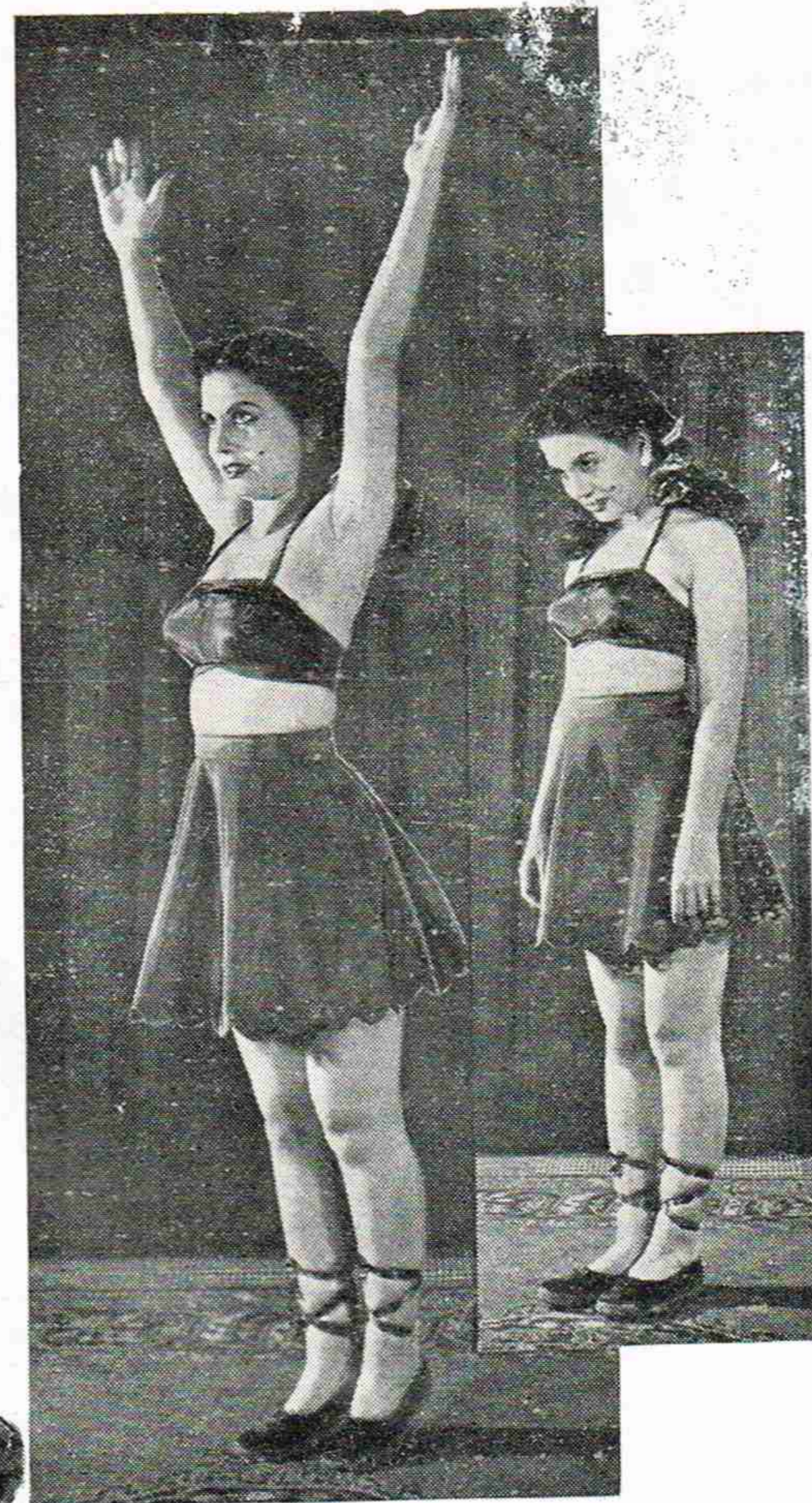
Below: Lie flat, face down and hands stretched in front. Now raise hands and feet off the floor as shown keeping rest of the body straight. 10 times please.



Left: Bend elbows at chest, bring palms together. Now push your hands out in front of your chest as far as you can stretch (centre picture). Now turn hands with palms facing outwards and bring them all the way out to the sides, keeping them stiff and straight. Revert slowly to original position in reverse action. 12 times each way please.



Left: Stand erect, hands above head on both sides. Hold doorsides if possible. Lean forward, stretching chest, pressing arms against doorway. Return to first position. Keep the back straight always. 12 times please.



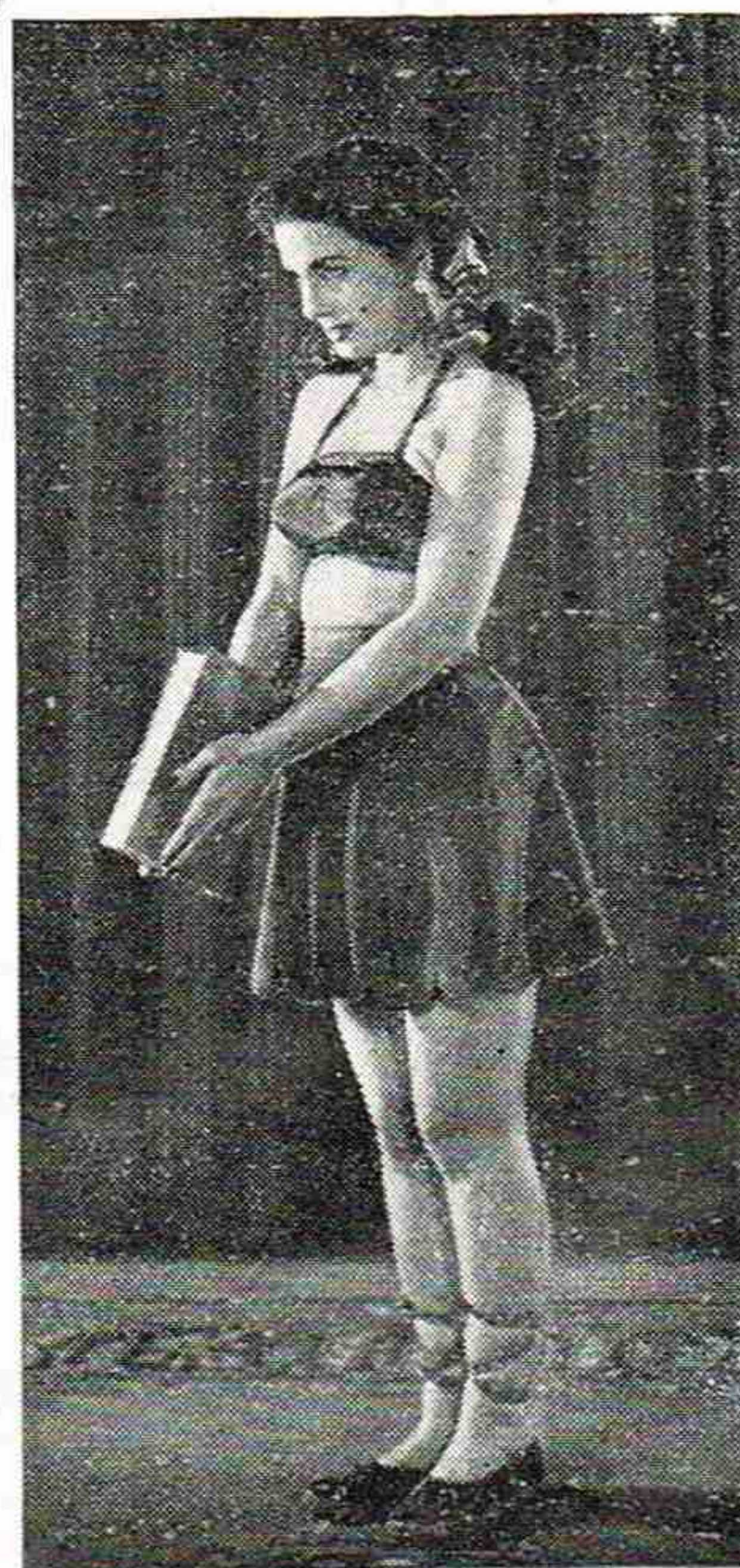
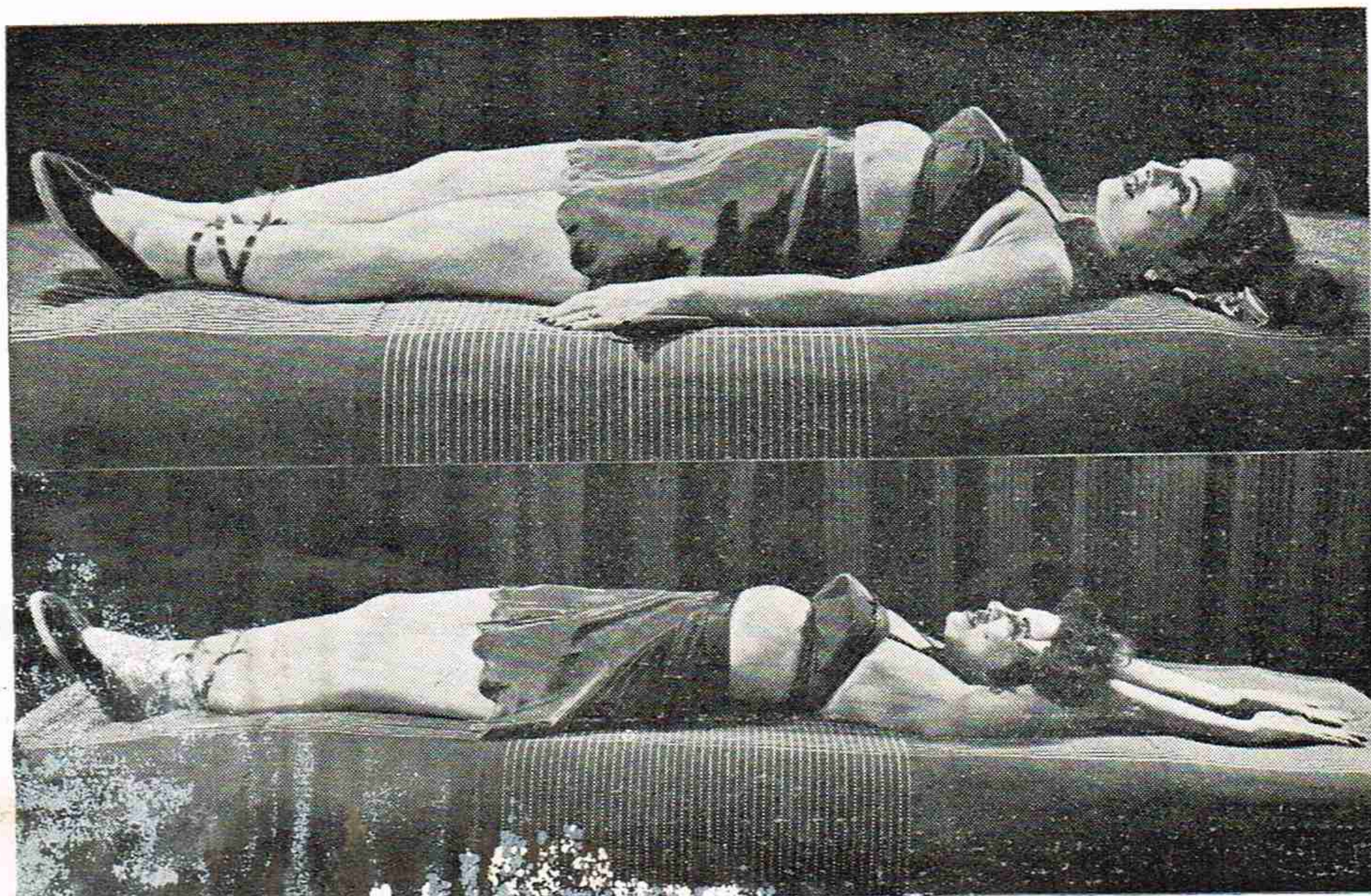
Above: Stand completely relaxed (small figure) all parts limp. Raise the upper part of your trunk, pulling in the stomach muscles and drawing the chest upwards and raising arms above shoulders, palms open. Return to original position. 20 times please.



for the bosom

by Venus Bannerjee

Below: On your back, arms at sides. Raise the arms slowly over your head, all the way back. Slowly bring the arms back to the original position. 30 times please.



Left: Hold a book tightly with two hands (as shown) without bending the arms, raise the book slowly above your head, keeping body stiff and straight. Return to original position. Do this 10 times each way.



NEVER BELOW THE BELT

by
A.F.S. TALYARKHAN

India's Hockey: Is It Beginning of The End?

Ours is a curious mentality. We seem to strive in sport for that which is beyond our grasp yet lose the things which we are able to hold with ease. While brains are cudgelled how to get the better of England, Australia and West Indies in cricket, and equal concern arises about the lowly standard of our football, it is only the comparative handful who turn their thoughts to hockey—the only game at which India has achieved real renown.

Melbourne is just round the corner, the Olympic Games once again calling upon India to defend her only world title. While the more athletic nations prepare and practise for supremacy, one country specialising in this event, others in that, we sit back and watch. Perhaps this is inevitable, in the context of the track and the pit and the pool, but when it comes to hockey is there room for smug complacency?

For well nigh a quarter of a century has India ruled the roost in hockey, her many representative Olympic teams pulverising all opposition, returning home with one glorious achievement though, be it said, unnoticed and unsung. While returning cricketers—minus Ashes, but invariably clothed in sackcloth—are feted and favoured, the real Indian heroes have gone forth, played, conquered the world, returned. For them is no red carpet, no public reception, no press. May be that our hockey is taken for granted, our superiority too patent for emphasis. But whatever the reason for this marked apathy, there is no longer reason for us to be complacent.

For a variety of reasons which make for interesting debate, the standard of Indian hockey has been falling, slowly but surely, and what with the known, acknowledged and sustained improvement in the play of many other countries, the situation which

must surely confront India at Melbourne is worthy of immediate notice. And the great thing to reflect on is—we should still be well on top of all others. But are we? That is the question. . .

Those of us who have followed hockey in India for over 40 years are all agreed that today's game is of poor quality, that totally different technique and tactics have both contributed to a feeling of despair for the future. But rather than continue to lament, it is time to take stock and a few studied observations may yet provide that incentive which is badly needed if we are not to go down—once and for all. Yes, make no mistake about this; if we lose the Olympic hockey title, the odds are against our ever regaining it again.

NEW "PANCHSHILA" HOCKEY

In a most interesting series of articles, that famous Olympic centre-forward, Major Dhyan Chand has taken stock of what he saw in this year's National Championship, and he rightly stresses the want of physical condition, team-work and discipline. In the last few years a totally new lot of players have taken charge of the game, their physical condition deplorable, their team-work negative, their discipline wanting. These are fundamentals for success in any game but, in a team-sport like hockey, their absence must make for considerable weakness.

With so much of India's sport denied the sure foundations of implementation at school-level, this is not surprising and the trend towards what I call "street-corner" outfits persists. This is at once the failure of our schools' system where sport is concerned and also proof that pot-hunting is a national pastime in our country. Until the very young are taught the meaning of fitness and team-spirit there must be inevitable

corrosion in the ranks and this is what has set in, evident on all fields for those who are willing to use their eyes, if backed by adequate hockey knowledge.

Indian hockey stems from the highly disciplined and schooled teams of the one-time services—the Railways, the Customs and some of the "Old Boys" associations of the great Anglo-Indian schools. They set a standard which was soon to humble their teachers, the British civilian and regimental teams, and it was they who really placed Indian hockey where it stood for so many years, ever since we started to mop up the world in the Olympic Games.

From the open game, from the original concept of making the ball travel as fast as possible, as accurately as could be done, so that goals may be scored—not prevented—Indian hockey has degenerated into a purely negative proposition. Attack is of less account than defence so that there has evolved a pattern which is completely faulty and non-Indian. Puny, barefooted, ill-kempt players caper round the ball, cutting circles, drawing back and forward without making any advance.

As if paralysis has gripped their brains as much as their limbs, today's Indian stars—the vast majority of them—are unable to make quick despatch. In their own circle the defenders fumble as often as do their forwards in the other circle, and one gathers the impression that the Indian hockey exponent is afraid the ball will explode, if hit hard.

In every position in the field this feeble approach is marked; every player seems gripped by the fear that he will not be able to hit the ball accurately enough and he falls back on the worthless draw-back, the side-to-side tapping, the hateful, effeminate "scoop". Rather than despatch the ball with instantaneous snap

of the wrist, the Indian of 1955 prefers to dodge and tap and scoop; it seems psychological, this, as if non-violence has even filtered into the blades of the sticks of Indian hockey. . .

TAPPING SISSIES

Originality in attack is a thing of the past and the great individualists like Johnny Pinto and Dhyan Chand are only grand memories of what was once hair-raising goal-getting. Today's wingers run down the line as if blindfolded, with the inevitable drawback and hit across the goal-mouth, the inevitable crowd of defenders making impossible any exploitation by the inside-man.

The inner-trio of forwards cluster together as if afraid of being two yards apart, thus providing the defenders with ample scope to form a human wall and intercept or obstruct. And, in the "D", the play is also of a pattern these last few years, not one forward in ten able to hit first time, twisting this way and that, trying to find an opening through which to walk the ball into goal.

Where are those great waves of Indian attack, those speedy, thrusting movements which once shook the world's defenders? Where is the inside forward who would apply his blade to the cross-pass, or hit, and crash the ball past a bewildered goalie? Where is the exploitation of the penalty-corner, that rasping shot which once prevented defenders from committing mistakes inside their own circle?

Gone is all this and gone is the brainy pattern of India's fabulous half-back lines, those true "halves" who could convert defending into attacking in the twinkling of an eye? Today, they all fall back, and the forwards fall back with them, as if the match is to be won by saving goals only, not scoring them. It is an ugly, jumbled mess, this Indian hockey, and when you

tack-on faded clothing, dirty bandages, bare toes and defiance of the umpires, you have the present pattern in a nutshell.

True, as Dhyani Chand says, that the supervision of the recent years has tended to make the open game almost impossible; as that famous Indian hockey umpire Cyril Pierce said over Radio Ceylon last month: "The trouble is some of our umpires want to be seen and heard!" Never was truer word spoken by a competent judge of the game. The advantage rule has been completely spoiled by the desire to blow the whistle too quickly and "sticks" provide our Whistling-Rufus's with a daily tune.

Unless the open game is mixed with this sustained pattern of close-passing, Indian hockey will continue to go down the drain. It is the tap-tap-tap that affords opponents the time to obstruct, wilfully, deliberately, knowing that not even the penalty-corner is of much consequence, thanks to the love of whistling for "sticks." When the ball is hit hard and swiftly, there is little time for all these artifices, diabolical designs which have turned Indian hockey into a game for gangsters-without-guts. . . .

DYNAMIC GAME WANTED

What, then, shall we do to stage a return to the Golden Age of Indian hockey? The answer, curiously enough, is given us by foreigners! Only last year, Holland—perhaps our most serious rival for world honours—engaged the great veteran, Rex Norris, to train and coach the Dutchmen who will play in Melbourne. Two years ahead has Holland thought of an Indian to impart the finer points of hockey; in 1955, with a year to go, is there a single indication that the Indian Hockey Federation has appointed even one great veteran expert to take in hand the more promising of our first-class stars?

But there is even more! Soviet Russia is asking for Indian trainers and coaches to teach hockey to the hundreds of Russian sports clubs, so that, one day the Red Star might shine more fiercely than the Indian Sun! In 1955, with a year for Melbourne, have we taken any steps to train or coach, at home, with so many of the world's greatest hockey players itching to pass on their art and skill and experience?



A dress like that irons out the curves and makes a young maid look unnecessarily old. But then we know Shyama's age. She is not even a husband old. Watch her in "Teen Bhai", a social story.

This is our great crime, our crying shame, that we will not appoint or engage those masters of hockey we have at hand. Either the younger players of today think they have nothing to learn, or else the brass hats of the Indian Hockey Federation are totally unfit for their high offices.

Our game has deteriorated, others have improved out of all recognition. In a broadcast "interview" with me, that great full-back R. S. Gentle remarked, after his return from Helsinki: "I don't know how low were the standards abroad in past years but now, believe me, Holland, Germany and England are very formidable opponents!"

These nations engage some of our renowned veterans, but we sit back and do nothing, as if we imagine our prowess is a perma-

nent fixture. We must train and coach right now, from the current hockey season and spend money on improving the standard of the best available talent, be it young or old. We cannot afford to wait and there is no need, ever, for India to wait since she has the finished models at home, here for the mere asking!

In every single position we have masters of their craft who can help recapture the lost glory of Indian hockey. We have the money for farcical cricket tours and equally comical soccer adventures. We have an established Coaching Scheme; we have a controlling body for hockey.

Removed from local, footling competitions and pot-hunting, our most promising players of the day should now be collected and put through their paces by a team of old-time experts. There is material, but it needs re-fashioning. There is talent, but it requires remoulding. There is tradition, but it needs to be insisted upon, so that the present-day trends may disappear.

Hockey is a team-game requiring a plan, according to the opposition, according to the weather and ground conditions, according to the physique of those in front. Hockey requires the basic idea that goals count and that when your opponents have scored six, you do not blame your defenders, but your forwards should try to score seven. Hockey is—or was—a dynamic game, once played by giants, a fast, dangerous, thrusting pastime between twenty-two MEN, all trained to perfection, drilled to fall into step in a well-planned march.

KICK OUT WOLF-WHISTLERS

Out with these ragged little caper-cutters, these side-line entertainers, these itchy, scratchy, purposeless newcomers! Out with the umpires who have made a mockery of hockey with their eternal blowing of the whistle, making smooth continuity of play almost a thing of the past! Out with the players who will not hit the ball; the defender and the attacker alike!

Back to the days when the opening whistle meant something glamorous, a game of chess played with a ball and a stick—and a brain! Back to the days when teams turned out like smart regiments, with pride in their carriage and their colours, that pride without which success cannot come

easily! Back to the days when goalkeepers did not lie down and prefer satyagraha when a forward was about to shoot! Back to the days when forwards took "first-timers" into the top of the net, off a moving ball, at top speed, from any angle! Back to the days of hitting, not "scooping", this artifice of the impotent-in-hockey! And let us get quickly back to the times when defenders used their brains and footwork and sticks, to prevent a goal, not their backsides as they do in wilful obstruction these dreary, dreadful days!

We have precious little time before Melbourne and other nations are preparing, WITH THE HELP OF INDIAN VETERANS. Do we hate our own that the Indian Hockey Federation will not, even at this late hour, appoint and engage our own masters for the preparation of retaining our only world title?

Do this now and all may be saved; leave it till a late hour and we may be doomed. The great Anglo-Indian and Goan giants are no more to keep Indian hockey where they did for so long. The present-day exponent is of little consequence unless he is taken in hand at once. He has to unlearn everything, nearly, before he can be taught what he should know if he is to wear the most glamorous blazer and shirt India has ever boasted of. Time is running out and Indian hockey is going down the drain.

We have even to teach the younger players to play properly shod! We have to teach them so many things there is hardly any time. Shall we lose the one thing we are proud of—the Olympic Hockey Crown? Need we lose it? Are the hockey administrators also struck by that same paralysis which today afflicts so many of the stars?

Long after Ranji and Duleep and Pataudi and Nayudu and Nissar and Warden are forgotten will remain the memory of our hockey stalwarts. I charge the Indian Hockey Federation with its first duty—to appoint at once great Indian coaches for the forthcoming Olympic Games. Let us hope we do not have to charge these worthies with neglect—when it is too late.

To hell with cricket and the rest! We have one world honour and we must keep it! Any man desires to join issue on this?

BECOME INSURANCE-WISE

In Texas, people carry a fish bone as a charm and good luck is believed to follow only if it is lost. Losing the breadwinner is no good luck but the life policy he carries brings in the much wanted money to many a bereaved family to tide over the immediate confusion which invariably follows the sudden calamity.

It is an age of planning. The government has pledged itself to develop the country in a series of five-year plans. Psychologists advise us that we should marry only after we overcome the polygamous instinct. Economists and demographers tell us that we should space and number the children to suit our convenience and capacity to rear them up. Similarly you should plan in advance your finances and provision for your dependants and old age. The most easily available means of financial planning for family security is undoubtedly through life insurance.

Most of us have an income but not capital. This is the case especially with those in employment whether with a white collar or a black coat. In these days of high prices and rising standards of living hardly anything is likely to be left out of the month's salary. Unless something is set aside regularly there cannot be much to fall back on in adversity. In spite of regular thrift, only a paltry sum will be the result should death occur early or untimely. A life policy performs a dual role in this respect.

MILD COMPULSION

Firstly, it provides the stipulated sum insured whenever death may occur. Then, it enables one to develop a regular habit of saving. The premiums have to be paid at regular intervals. Should one default, part or all of the premiums already paid may be lost or the anticipated benefits from the policy will be whittled down. Therefore the premium notice brings in its wake a mild element of compulsion to find ways and means of honouring it. It has been stated by persons having long experience of life insurance business that the mild compulsion which accompanies a premium notice is the greatest virtue of a life policy. Those of us who have policies will no doubt substantially corroborate the statement.

Human nature is frail. Tempt-

A PLAN FOR EVERY MAN

Insure Today, Tomorrow May Be Too Late!

By N. T. RAJU, M. A., F. C. I. I. (London), F. I. A. (London)

ations in this world are many and an inclination to derive satisfaction by current spending is universal and in the absence of some form of mild compulsion it is likely that there may not be any savings at all in case of many persons. This indeed is among the most fascinating aspects of life insurance and it will do well to give leisurely thought to the implications.

A life policy compels saving and the money which might have succumbed to the delights of the moment is preserved for the disillusionments of the morrow. Moreover, should the inevitable unfortunately happen, the near and dear ones will not completely be left in the lurch. A little reflection is enough to convince one that these two major advantages of life insurance relegate to the

background considerations of the policy as a medium of investment of surplus money. Such considerations can arise only after one has provided for the minimum amount of insurance he requires according to his responsibilities, needs and financial capabilities.

It is not uncommon to have an impression that the amount of premiums payable over the sum insured receivable is a loss to the person who insures. It is still more common to consider what the money paid as premiums will fetch if invested to give a fair return and then compare the results with the sum insured under the life policy and then come to the irresistible conclusion that insuring is a losing game. While making comparisons, they conveniently overlook or belittle the importance of the fact that in

case of untimely death the life policy provides a sum disproportionately large relative to the premiums paid. Such is the basic function of a policy. It is not a medium of investment and therefore any impression formed by assuming it as such cannot but be incorrect and misleading. When a person dies early, and the sum insured becomes payable, those who live longer have to foot the bill. When part of the premiums are so absorbed in meeting early claims, the balance remaining, by the time a policy runs its full course, will have to be correspondingly less. If only one is more practical and realistic and does not forget that it may be himself who may be the victim of an early death, the meaning of a policy will appear in its proper perspective.

INSURANCE PLANS

When you just start your life and you are young in age, you may have your elderly parents to support and in addition brothers and sisters to educate or care for. If you are married, the wife will be young in age and the children if any will be small, and have to be looked after for many years before they can stand on their own feet. Your demise will leave an awkward gap in the family and the amount of money required to support the widow and the small children till the latter come up of age will be very large and consequently the necessity for a large insurance cover. But unfortunately in the early years of life, earnings are modest limiting the capacity to insure, adequately. The need for insurance is greatest when you can least afford it.

In early life it would therefore appear that you should aim at the largest amount of insurance cover possible at the lowest possible rate of premium. You should think more of the provision for dependants in case of your early death rather than savings to comfort you in your old age when you retire from work. You should think of the latter only after you have achieved the former. To such persons, the most suitable plan of insurance would be the



They swear by their hearts whenever they see young ones. Women, however, never believe men. Chitra is wondering how genuine Pradeep Kumar could be in "Hoor-e-Arab", a love tale.

June, 1955



Tennis becomes an exciting game when women play it. It is a game in which the women jump more than the ball and what they score among the audience is called "love". Watch Jamuna, a "noo" one at this old game in "Naya Admi", a social tale.

whole life policy without profits. It is the cheapest form of life insurance available. It has the disadvantage that premiums have to be paid so long as one continues to live and it may not be convenient to pay them after one is pensioned off. The plan of the policy can be altered later, to limit the payment of premiums to any desired period or even to an endowment assurance maturing at a suitable date. The alteration requires payment of a higher rate of premium in future and so, can be deferred till you can afford it. The whole life policy without profits would have eminently served its initial purpose.

The ideal form of insurance for a person having small children is what is known as the family income policy. It provides a regular annual income starting from the death of the insured person till the end of a selected term of

years. The term can be chosen so as to coincide with the age at which the oldest male child may be expected to be profitably employed. Should you survive the selected term of years no benefits will accrue. As the policy insures a contingency which does not necessarily materialise, is cheap. Though it is cheap and offers protection to the family in a convenient manner it is not very popular in this country unlike in the United Kingdom and U. S. A. Probably we are more conscious of the money we lose should we survive the selected term of years under the family income policy than the security our dear children have should we leave the scene prematurely. Life is full of hope and we are cheered in hoping for the best. We muse more over what our State would be 20 years from now than of what the fate of our dependants

would be if we die next year or the year after.

When you desire a combination of savings with insurance cover an endowment assurance policy is undoubtedly the most suitable. The sum insured under that policy is made payable at end of a specified period of years or on death should it occur earlier. Few would probably be free even from the sub-conscious instinct of selfishness. The desires of possession and self-preservation are inherent in human nature. If we are guided by these motives and crave for possessing and enjoying our savings rather than think solely in terms of making adequate provision for our dependants, we need not regard it as something degrading. It is part of human nature and we are not celestial beings. That is probably the main reason why endowment assurances are much more popular than whole life policies. The former type of policies leave a fair chance of yourself getting the sum insured but not the latter. The former are costlier and when the capacity to pay the premium is limited, the amount of insurance cover has to be restricted to the disadvantage of the dependants. In spite of this drawback we find in practice that the endowment policies fully overshadow those under the whole life plan.

There are special types of policies mainly intended for meeting the expenditure of marriage of daughters or of higher education of children. In these policies, the desired sum becomes payable on the selected date but not immediately on the death of the person insuring. Premiums need not, however, be paid after his death. The date on which the sum insured becomes payable can be selected so as to fall somewhere near the time when the lump sum will be needed. Whatever may be the length of your life, availability of the required sum at the desired date is ensured. As the policy monies are not paid just after death but only on the selected date, premium rates are lower than for endowment assurances.

CHILDREN'S POLICIES

The classes of policies described above are the most popular and they constitute the bulk of the new policies issued each year by the insurance companies. There is another type of policy which is quite popular though essentially

it is a luxury which only the well-to-do can afford. It is called the child's deferred assurance. It is not an insurance cover for oneself or one's dependants. It is more or less a gift or a legacy to the child. It is in the shape of an endowment assurance on the life of the child with the difference that in case the child dies before attaining majority, the full sum insured is not paid but only the premiums paid are refunded i.e. the insurance cover is deferred till the child attains majority. It enables the child to be in possession of a policy when he grows up, without the necessity of having to be medically certified to be eligible for insurance. It also enables him to have the policy at a low rate of premium since some premiums stand paid during his minority.

You should think of this luxury only after you have fully discharged your other responsibilities. Before the child can be put in possession of a benefit which he will enjoy in his time, you should provide for yourself in old age, for your dependants in case of your untimely death and for the marriage and education of your children.

Policies are either with or without profits. The with profit policies participate in the profits of the company by way of declaration of bonuses and for the privilege an additional premium is charged. Bonuses can be declared only if profits are earned. The amount of profits depend on a variety of circumstances and consequently are liable to fluctuate, sometimes widely. Therefore the additional premium paid on with profits policies may earn bonuses which may be worth much more than the sum insured which could have been purchased on a without profits basis or it may be much less. There is thus a mild element of speculation in case of with profit policies. You take a chance. If you are lucky, the bonus additions to your policy may more than offset the additional premium you have paid.

The choice of a with or without profits policy is largely a matter of personal taste. No doubt, the attractive rates of bonuses declared by some of the companies are tempting enough. The insurance agent, whose remuneration is a percentage of the premium you pay, will recommend to you

a with profits policy as it involves payment of a higher rate of premium. Further, most of us have a weakness for making a profit in spite of the small risk involved in making it. Actually far more number of policies are issued on a with profit basis than on the non-profit plans.

While taking a with-profits policy one should acquaint himself with bonus record of the company with which he proposes to insure. Unless the record is satisfactory relative to other companies it is better to select another suitable company.

RESTRICTED INSURANCE

After you have gone through the selection of the company and the type of policy, you should take care to understand the terms and conditions of the policy contract with which you are about to enter. Most of the conditions are com-

mon to all companies. You should ascertain whether your proposed policy places any restrictions on travel, occupation and residence. If it does, you should find out what exactly they are. Nowadays you can obtain a policy from many companies free from all restrictions as to travel, occupation and residence unless you are in the armed services or you are likely to enter them or you are likely to engage yourself in aviation otherwise than as a fare paying passenger. If you are in the army, war risk within the country is covered free of charge and war risk abroad is covered at an extra premium of Rs. 5/- per thousand sum insured for the first five years of the policy.

Persons in hazardous occupations like mining, fire-fighting, composing in the press etc. are liable to be charged an occupational extra premium. The poli-



When the chin and the chest both defy, you can be sure that spring is in the air. Vyjayantimala brings new romance to the screen in "Sitara", a thrilling love tale.



Obvious innocence is an effective weapon with women. They look so simple and credulous that a man believes they can swallow any fairy tale. But when the tale begins a woman expects the fairies to appear with love and riches. Trouble begins when man cannot bring the fairies down. Watch Shyama playing innocence in "Mr. Chakram", a social melodrama.

cies do not provide for charging the extra premium should you enter into any hazardous occupation subsequent to the issue of the policy.

When you put in a proposal for a policy you receive an acceptance letter stating the terms on which the company will be prepared to issue to you a policy. You should carefully go through the letter and make sure that no special conditions have been imposed by the company. If any restriction is proposed to be placed on the amount of sum insured to be paid in the event of death occurring either early or due to some specified cause, you should understand the position thoroughly. You should prefer to have the restrictions removed by the company and have a policy offering complete insurance cover. In most cases it can be done by paying an

extra premium which the company will quote on request.

When you feel that you need insurance and can afford it, you should proceed to have a policy with the least possible delay. It may be that you are in good health today but you may not be so after some time and consequently ineligible for insurance. It may be that some catastrophe may overtake you before you complete your insurance arrangements in a leisurely fashion. Lastly, during the time you defer insurance you will in all probability be frittering away the money which would have otherwise gone to pay the premiums.

If you are decided to seek insurance cover, let it be now itself. Or else repentance may come too late. You never repent too soon as you do not know how soon it can be too late.

SEE THE WORLD BEFORE YOU LEAVE IT

BEOGRAD—CITY AT THE CROSS-ROADS

When Tito went feasting round India like a bridegroom recently, people did not know that he had come from a city that was raped by many nations and known by many names.

Till yesterday that city was called Belgrade. Today Tito has renamed it, again for the umpteenth time, as Beograd (pronounced "Bao Grat"). Every ruler that has ruled Yugoslavia has first changed the name of this capital city without worrying about the people or their prosperity. Belgrade, we shall stick to the last popular name, was therefore known by various names such as: Singidunum, Alba Graeca, Alba Bulgarorum, Grieschisch Wyssenburg, Nardor Fehervar, Bjelgrad—each name a milestone of history and an epitaph of a conqueror. The Turks who ruled

over it for three centuries called it "Dar-ul-Jehad", the Home of the Sacred Struggle—"Jehad" always being the main plank of Islam. Others who took a hand at naming this jezebel among cities were: Hungarians, Venetians, Austrians, Bulgarians, Italians and Germans. And let us not forget the Russians who sleep in the Kremlin with Tito in one eye and Belgrade in the other.

Belgrade's situation is its main misfortune. Set upon a hill, it could not be hidden and it hurt the eye of every invader. Built on the confluence of the two rivers, Sava and Danube, invaders rowed to it with ease. And it is on the tracks of the Orient Express railway, not to mention the London-Istanbul motor road which passes through it.

An aerial view of Belgrade, the capital of Yugoslavia. This is the city from which Marshal Tito recently brought a caravan of guests to India.

Belgrade is thus on the cross-roads between the East and the West, the Modern and the Mediaeval, the Capitalist and the Communist and the Western Democracy and the Soviet Autocracy.

HONEYMOON OF SOCIALISM

And on the cross-roads of these contradictions, Marshal Tito keeps his international inn and defying Stalinist Russia and spurning the overtures of America, talks of "Panchshila" the five principles of a neutral existence between two armed blocs. "Panchshila" is a Nehru patent, which appealed to the rugged Yugoslav as a possible definition of his circus turn between two passionate lovers.

Once a god-child of Soviet Russia, Yugoslavia of today under Tito's tutelage looked longingly at the Marshall Plan Aid and swerved West without losing its Communist complexion. It is thus a country in which you can at once buy capitalist goods with a Communist conscience and practise Communism and get a capitalist dividend. It is what Tito would call a beautiful honeymoon between the rouble and the dollar. And the honeymoon will last till the bridegroom disappears. And the day is not far off.

And true to its tradition Belgrade is still the cauldron of many contradictions. It is here that we find the shadows of the minarets of the Muslims and the cupolas of the Catholics embracing each other and while doing so reminding us of the blood with which these shadows were once painted. And between these two main shadows, there are many small ones, relics of various sects and religions which invaded this unfortunate city during its long turbulent past.

And don't the Yugoslavs know how to die? During the last war when the Germans and Italians invaded Yugoslavia, a million and half Yugoslavs were killed. Three million people lost their homes. Half of the textile mills and chemical plants were destroyed. One third of the railways and two-thirds of the roads ceased to exist. The National Theatre, the National Library, the University, the Academy of Sciences and many public buildings were razed to the

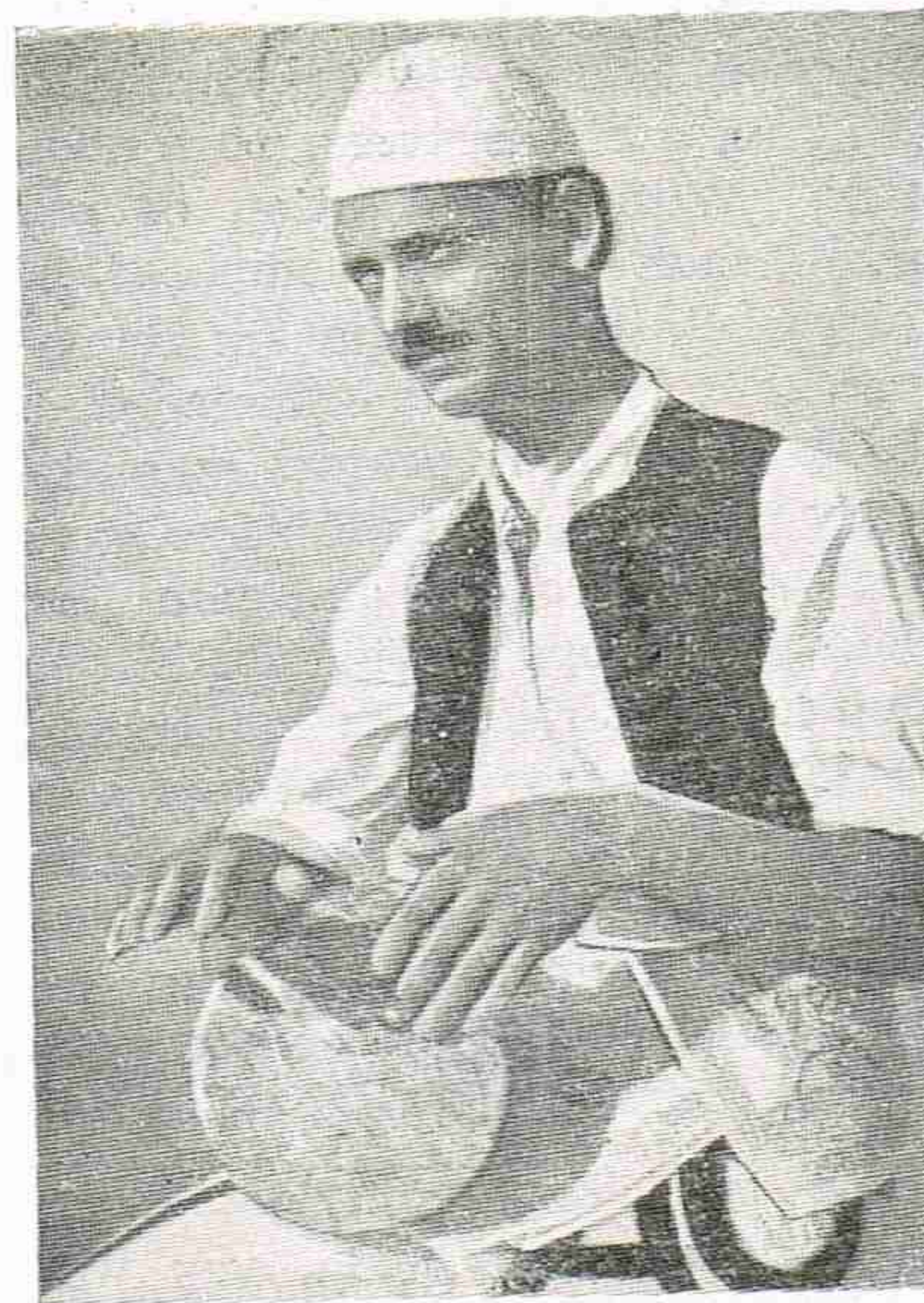
ground. 50% of Yugoslavia was left burning and destroyed.

RISEN FROM RUINS

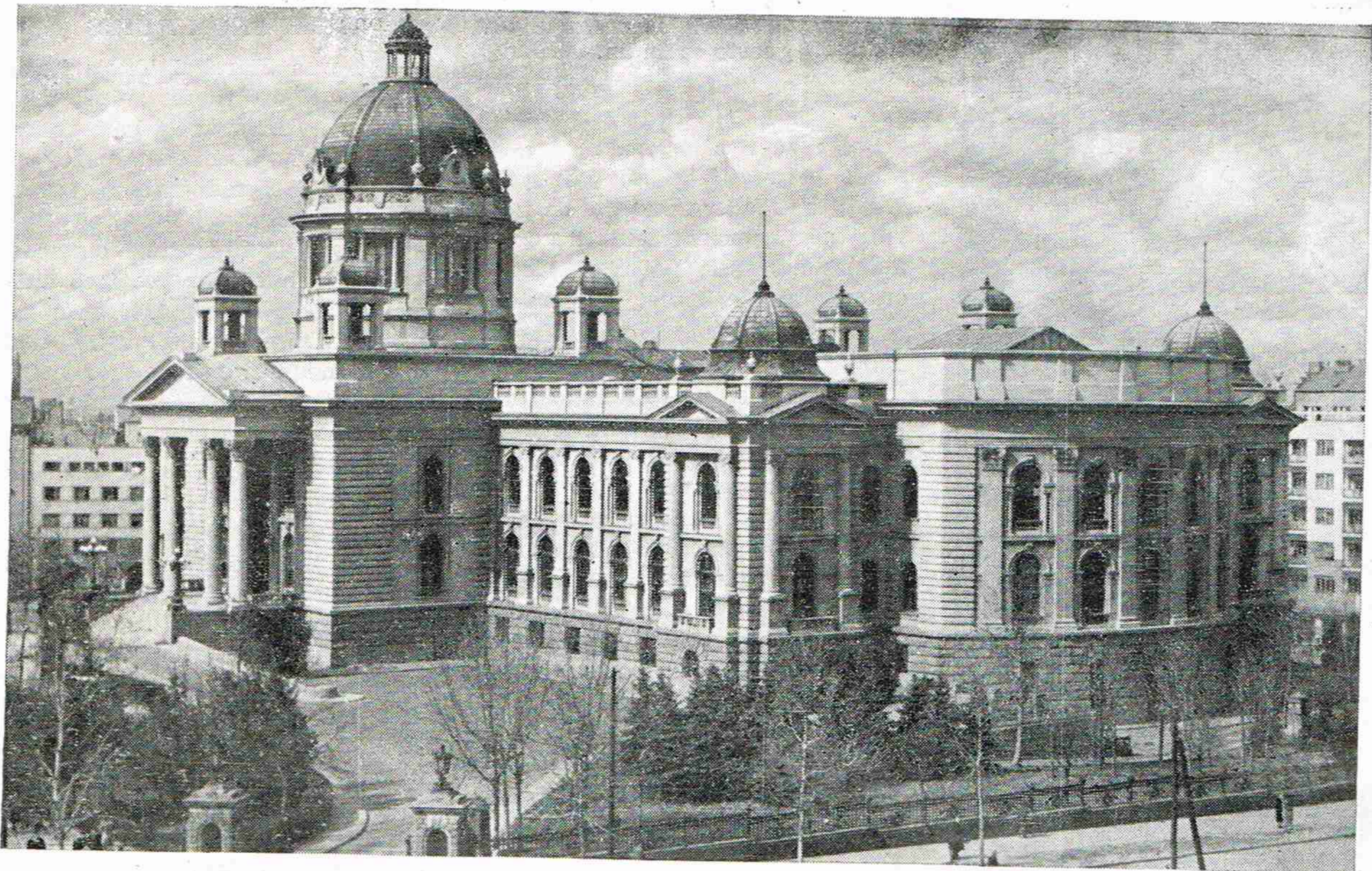
That was Marshal Tito's heritage. Out of these ruins and shambles, Belgrade has once again risen. Within the past ten years in Belgrade alone seven new museums, 26 libraries, five new theatres and thirteen cinemas have been built for the free citizens. The National Museum is a place where a visitor can spend endless hours admiring wonderful frescoes from different periods of history.

The Kalemegdan Park, with its extensive lawns, terraces and flights of steps, is almost another museum of the multi-tongued Belgraders. Within it are the Roman Well, the Tower of Nebojsa and the Tomb of Sheikh Mustafa, the Muslim saint. And near the Park are the famous Eastern Orthodox Cathedral full of Byzantine splendour, the oldest house in Belgrade, Dositej's Lyceum, the first school built in Serbia in 1808, and the Statue of Obrenovic.

Trams take visitors to the Topcider Park, where the Museum of Forestry is housed in the former Palace of Obrenovic. And above Topcider is the Kosutnjak, the tree-clad hill, with a lovely hotel, from where one can have a lovely view of the city. One of the greatest sculptural monuments of the 20th century, the Tomb of the Unknown Warrior, done by the celebrated Yugoslav artist, Ivan Mestrovic, is at Avala, 15



Like our Indian drum, the Macedonian also needs one to lend rhythm to his life. The Macedonian is fanatically fond of his native music.



Federal People's Assembly. Inside this building they make all the laws—of course Communist laws—which people of Yugoslavia "love" to obey as democratic measures of administration.

Cherry Brandy. And smokers can have the real Balkan cigarettes.

FIVE IN ONE

Though Belgrade does not have a large population and does not have many historical monuments and attractions which London, Paris or Rome have, it is the capital of one of the youngest republics in the world, which is a pioneer in its own way. It is the capital of a country that has six republics, five nationalities, four languages, three religions and two scripts. Yugoslavia, which means the Land of the Southern Slavs, stretches over the six republics of Serbia, Croatia, Slovenia, Macedonia, Montenegro and Bosnia-Herzegovina, with an area of 95,558 square miles and a popu-

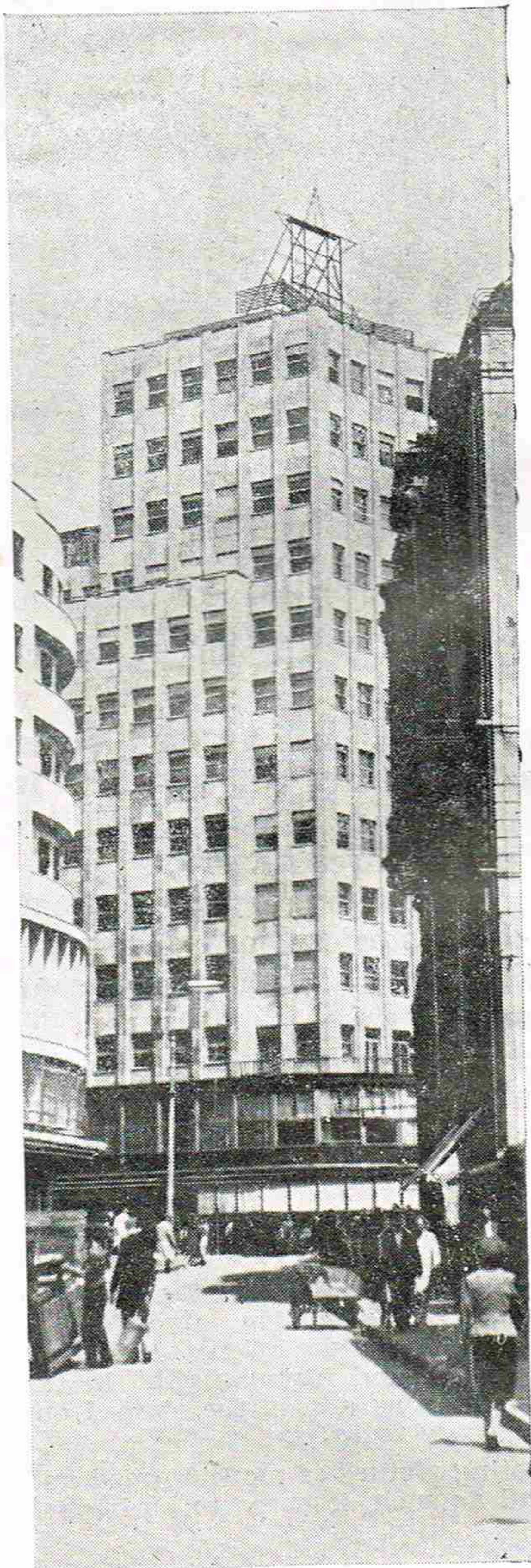
miles from Belgrade. Eight black marble caryatids wearing the national costumes of the Yugoslav people stand serenely there.

Having been a ravaged battleground through the ages, Belgrade has no visage of classical beauty. Its beauty and charm come out of its situation on the hill. From the air it looks like a heap of settlements, one heaped on the other with flights of stairs. When one walks in the streets of the city, one feels that one is either ascending or descending for ever. The houses are either sloping downwards or rising upwards. And so are the trees, row upon row. With a population of not more than 530,000, composed of representatives of the six republics, it is an unpretentious capital. It has seen such sorrow and tragedy that it cannot afford to have nightclubs, brothels and gambling dens. Its shops provide necessities but not luxuries. Its hotels and restaurants provide good food and drink but not frivolous entertainment. Visitors can, of course, have any amount of the Slivovitz, the national drink, or the celebrated Maraschino, the Dalmatian



In Galicnik Macedonia, you will find many stout exponents, like this one, of the Macedonian art of folk dancing. Their gypsy costumes lend colour to the vigorous rhythm of life.

June, 1955



The urban and the rustic rub shoulders in Belgrade, the capital of Yugoslavia. Here is a new building called Albania Palace.

lation of 17 million. There are five distinct nationalities—the Serbians, the Croats, the Slovenes, the Macedonians and the Montenegrins. The four languages which they speak between themselves are the Serbian, the Croatian, the Slovenian and the Macedonian, which are similar and yet dissimilar. The three major religions of Yugoslavia are the Eastern Orthodox claiming 47%, the Roman Catholic claiming 36% and Islam claiming 11% of the populace. And the two scripts which are in vogue are the Latin and the Cyrillic, the latter being similar to the Russian script.

In spite of all diversity, Babel of tongues, and variety in costumes, Yugoslavia is a strongly

unified country. Pandit Nehru invited Tito to spend a holiday in India in order to consolidate the ideological affinity between the two countries, even though the trade between the two countries is at the lowest ebb. Even the small trade that we had with Yugoslavia has dwindled down to nothing today. In 1949-50, we imported from Yugoslavia Rs. 61 lakhs worth of goods and exported Rs. 44 lakhs worth. But in 1952-53, we imported only Rs. 9 lakhs worth and exported not more than Rs. 11 lakhs. But this is a matter of no consequence to our Prime Minister, who asked the Finance Minister to sign away the huge debt that Burma owed us in order to keep Burma as a friendly neighbour.

TITO'S FUTURE?

Belgrade is the centre of the Yugoslav wheel. In Belgrade is the meeting place of the Federal People's Assembly, which is composed of the two houses, the Federal Council and the Council of Producers. All the six republics get equal representation in the Federal Council, irrespective of their sizes. The Council of Producers is made up of representatives of the various production units in the country, representation being in proportion to the place of the particular industry or unit in the country's economy. The Federal Assembly elects the Executive Council, which is not a Cabinet, but merely a policy-making body. And a well trained civil service carries out the policies of the Council. The most interesting features of the Yugoslav Government is that it has given much importance to the workers without making them slaves of the party or the state. Progressive decentralization has freed the factories from central control. Local self-government, development of regional cultures, the fostering of folk arts, religious tolerance, and guarantees to minorities are the cornerstones of the Yugoslav Constitution.

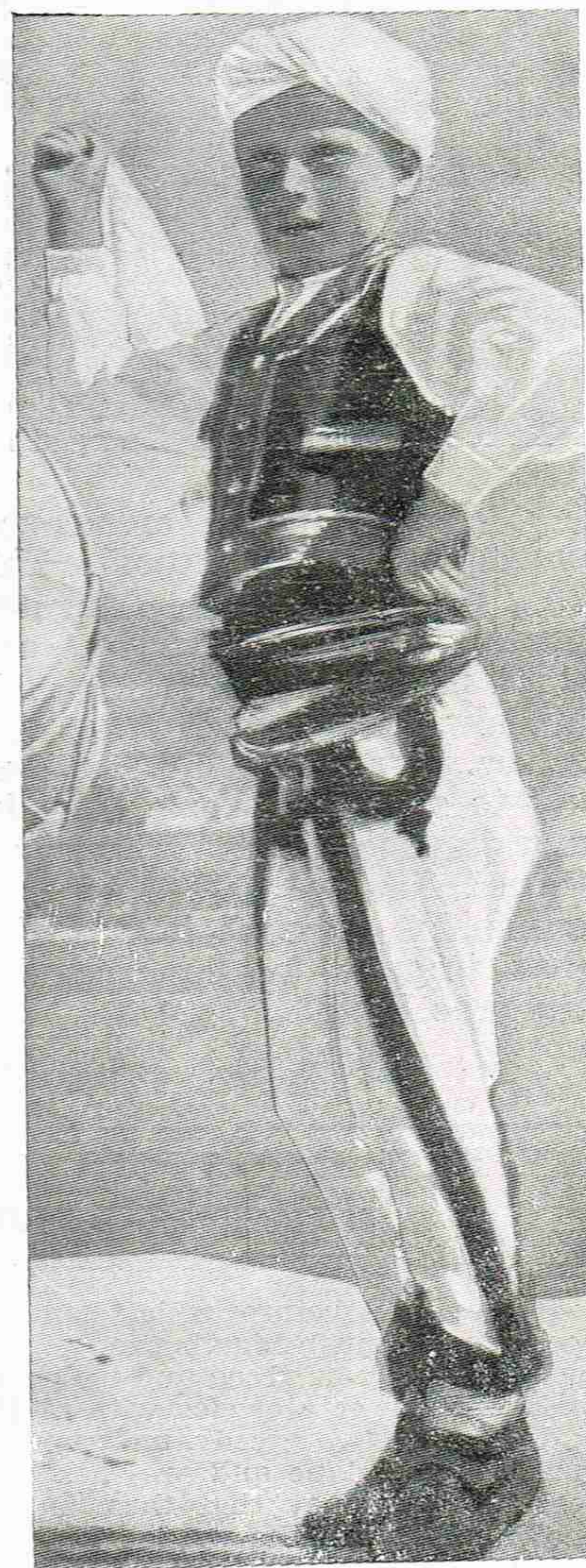
Theoreticians of politics are still busy in the assessment of the new type of government ushered in Yugoslavia by the genius of Tito and his fellow Partisans. While friends of this country sing songs of praise, its detractors never stop to prove that Tito is yet one more benevolent dictator. The recent Djilas-Dedijer episode has only

served to spotlight the same tendencies for which Russia has become notorious. If a former Vice-President of the Assembly and a biographer of Tito could be so easily "purged", what more cannot be expected.

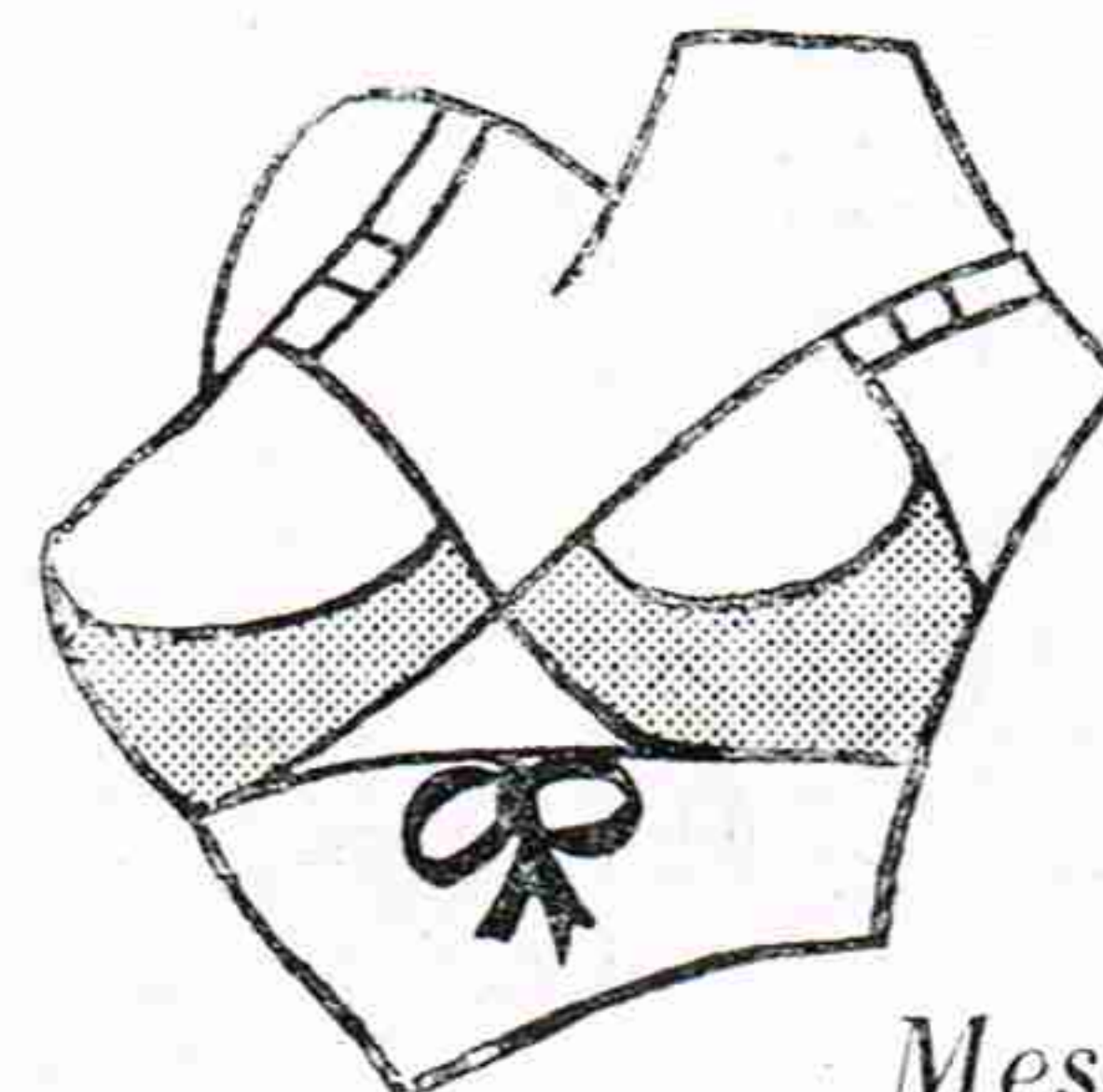
Even the foreign policy of Tito has lately become suspect in the eyes of the experts. The recent rapprochement between Yugoslavia and Russia with the exchange of diplomats has been as baffling as the signing of the military pact between Yugoslavia, Greece and Turkey. Since Greece and Turkey are NATO countries, Yugoslavia can be deemed as a "half-NATO" country. How long Tito can do this political tight-rope walking remains to be seen.

Even the worst critic of Yugoslavia cannot be blind to the fact that the whole of the country is pulsating with youthful zest. There is an over-all feeling among the people that they are at last building a powerful nation of their own. Illiteracy has been wiped out. Unemployment has disappeared. Production of almost everything is reaching new high levels with every year. Yugoslavia is one of the world's largest producers of mercury, with a total output of 500 tons. In copper production, it is the largest producer in Europe with an annual output of 78,000 tons. In chromium it is the second largest producer in Europe. Iron and timber are its prize products. In every field, increases are being registered every year, thus proving that the Tito Brand of Socialism is something that the world can look up to. Son of a poor peasant of Kumrovac village, this 63-year-old President of the Yugoslav Republic was schooled in Moscow and he has remained steadfast to his boyhood ideals without any corruption of his integrity. It remains to be seen

for how long he will remain so? Not long! Because his unique success has made the big Red dogs jealous. And when the big Red dogs get jealous the world hears gun shots of political assassination.



This young Yugoslav dancer from Montenegro seems to have taken his turban from India. That is why Tito visited India. He probably wanted the latest models. All he could collect was the Gandhi Cap which cannot stand the strain of this youthful dance.



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REVIEWED IN HOLLYWOOD

by
Our Special Correspondent



"This is not a malicious tirade against all pictures coming from Hollywood. This is a deliberate campaign only against bad and dangerous pictures—pictures which contain lust, crime, violence and other anti-social elements. Good pictures from Hollywood or from any other country are always welcome. Like all good things they sell themselves. But bad and dangerous pictures have to be pointed out to save our people from becoming degenerate and demoralised members of society. Hollywood producers have turned America into a big colony of violent and sadistic criminals. This section is therefore intended to prevent that tragedy in our peace-loving, non-violent country." Baburao Patel.

"By and large the pervasive influence of films is very great. It is not only pervasive but also widespread. Its influence may not be as deep as those of books, yet it is a strong influence in moulding the lives of people I am clear in my mind that crime and horror stories should be suppressed ruthlessly. Such stories were a hundred per cent bad, causing sadistic crimes. Such films encouraged children to murder for the sake of pleasure. No government or society should allow such things to flourish. Government ought to take ruthless action to prevent something turning into an instrument of evil." Prime Minister Nehru at the Film Seminar on February 27, 1955.

Star Ratings: * Disgusting and Highly Objectionable; ** Very Poor—Not Worth The Money; *** Not So Bad.

*THE LOOTERS (Universal-International)

CAST: Rory Calhoun, Julie Adams, Ray Danton

Here is a picture which has crime in its very name. And it doesn't need much imagination to know what it contains. A sordid, repulsive story of greed and violence is dished out in "The Looters" making the spectator sick with all its ugly and unpleasant contents. It deals with two greedy, unscrupulous characters who find \$250,000 in a crashed plane and are then so overpowered by their desire to possess the money that throwing all considerations of friendship and humanity to the winds, they keep the survivors, including the badly injured pilot, in a state of agony and suspense at gun point in the hope of finding their way out of the mountainous terrain where the plane had crashed. The morbid greed for money turns a friend against friend and later one greedy person against the other resulting in the murder of one of the crooks. Watching this disgusting essay on unscrupulous greed and ruthless violence on the screen means neither entertainment nor enlightenment. This sordid, disgusting picture deserves to be banned outright.

The story has Rory Calhoun, an expert mountaineer, and his old war pal Ray Danton learning of a plane crash and rushing to the scene of the crash to rescue possible survivors. They reach the wreckage and find four survivors including the badly injured pilot; a former Navy petty officer; Thomas Gomez, a bank clerk pretending as a financier; and Julie Adams, an attractive model. When Gomez discovers a box containing \$250,000 in currency notes in the plane's wreckage, he is seized by a morbid desire to gain possession of the money. He hides the box but when accidentally Danton also stumbles on the discovery, Gomez has to enter into a partnership with Danton, Danton throwing all decency and humanity to the winds in the presence of the money. The two do some plotting and seizing the only two rifles available, they force Calhoun to guide them out of the mountains, threatening to shoot anyone who disobeys them. Calhoun leads the party but realizing that the moment they reach safe terrain, he and the others will be killed by the greedy crooks, he quietly decides to land the party to a nearby zone where he knew the Army would soon be conducting target practice. Meanwhile finding the injured pilot slowing up the escape and a hindrance in his way, Danton murders him in cold blood. This is soon followed by a second cold-blooded murder, when Danton kills also Gomez as a result of a disagreement. When the party reaches

the target zone believed by Danton to be safe terrain, Danton prepares to murder the rest of them. But a sudden salvo from a mountain battery startles Danton and finding him off guard Calhoun pounces on him tangling him in a fierce and furious fight. In the violent end Danton is knocked unconscious and is then wiped out by a salvo while Calhoun barely escapes to safety.

Final Verdict: This is a disgusting picture of morbid greed and ruthless violence and murders, and as such deserves to be banned outright.



When things go wrong in married life, romance becomes a headache to both. And yet people continue to remain married for the sake of neighbours. Shyama and Karan Dewan have an anxious moment in "Musafir Khana", a laugh-bomb packed in celluloid by Sadiq.



Looks like Shakila's shop of musical instruments with "Sadhu" Kishore Kumar looking at other instruments in Mehboob Productions' new picture directed by Mehrish.

*SHOTGUN (Allied Artists)

CAST: Sterling Hayden, Yvonne de Carlo, Zachary Scott

"I won't allow killing for pleasure", said Pandit Nehru. Well, this Hollywood "Shotgun" is not used for spraying water which the peaceful Hindus do during their Holi festival. This is a wild Western and as usual an illustrated lesson in violence, bloodshed and brutality. In the form of entertainment, it presents an ugly, unpleasant mass of savagery, lawlessness and violent killings which leave one fairly disgusted. Containing a ruthless killer, the usual marauding Apache Indians, a loose-moralled woman, a criminal-chasing deputy marshal and other savage characters, passions and incidents, the picture is a disgusting, wholly undesirable piece of entertainment which deserves to be banned in India where the philosophy of violence is not being given any foothold.

The story has Guy Prescott, a ruthless killer, murdering a U. S. Marshal and running away. Sterling Hayden, the deputy, equips himself with a shotgun and sets out to capture Prescott. On the way he finds Robert Wilke, one of Prescott's henchmen, and Yvonne de Carlo, a strong-willed half-breed of easy virtue, left to die in a snake trap by Apache Indians. Hayden frees them from the trap. But immediately upon gaining freedom, as Wilke tries to grab a gun, Hayden kills him. Yvonne is subdued by Hayden and joined by Zachary Scott who is interested in collecting the reward for the killer's capture, they head to a stage depot. At the depot two of Prescott's gunmen ambush them but Hayden kills them in a gun fight. Hayden resumes his lone trail after Prescott with Yvonne and Scott following him a little away. As a group of Apaches attacks Yvonne and Scott, Hayden rushes to their rescue hearing the gunfire but he finds Scott pinned to a tree by the Apaches' arrows and dying and Yvonne kidnapped by the Apaches. Hayden heads for the Apache camp and there finds Prescott who had been delivering guns to the Apaches. The Apache chief allows Hayden to stage a gun duel with Prescott and settle his score with him. During the brutal duel Prescott loses courage and tries to run away but his cowardice provokes the Apaches to kill him. It ends with Hayden and Yvonne being set free by the Apaches and looking forward to a bright joint future.

Final Verdict: This picture is a disgusting essay on violence and bloodshed and it brazenly propagates violence. It deserves to be banned in India.

*CELL 2455, DEATH ROW (Columbia)

CAST: William Campbell

This picture based on the book written by that notorious character, Caryl Chessman, the convicted and condemned rapist, in the forced dusk of his hideous and monstrous life on earth, provides a

glaring example of the deep perversity of the modern American mind. Chessman is a proven vicious criminal, a sexual maniac, a convicted rapist and a condemned prisoner bound for execution in the gas chamber. For the past six years he has managed to delay his execution in San Quentin with a series of legal manoeuvres. Whenever he meets his end, the established fact is that he is the scum of the earth in human garb and represents that which is base, ugly, hideous and obnoxious in human life. While honourable lawyers refused to defend him in court, American publishers rushed to publish his outpourings in the death cell as if the world would have remained intellectually poorer by not knowing what a convicted rapist thought and felt in the shadow of death and at the zenith of a criminal career. Capitalizing on the notoriety of a sensational rapist and condemned convict is also an honourable literary feat in the publishing business in modern America.

And now Hollywood, perhaps the most crooked, criminal and debasing institution in the whole world, has rushed to picturize Chessman's biographical book, to the surprise of no intelligent person who knows Hollywood to be the professional purveyor of filth, dirt and garbage. And with this picture on the screen recreating the criminal life and exploits of Chessman, Hollywood must be thinking it has done its best for the entertainment and enlightenment of the picturegoers who include the citizens of India. Do our censors also think that way of this effort of Hollywood? We shall await their answer with interest.

The picture shows Caryl Chessman (William Campbell) remembering his useless, criminal life, as only a few hours lie between him and his execution in the gas chamber. According to his recalling, he is driven to stealing groceries by his family's poverty. He next steals a car in order to get a date with a young girl, a member of a criminal gang. Through the girl he gets to know others in the gang and within one year, by the time he is seventeen, he becomes the leader of the gang staging all variety of crimes including armed robberies. He gets a term in a reform school, comes out to stage more crimes till he is caught once more and sent to San Quentin for a long term. He manipulates a transfer to the Honor Farm at Chino from where he escapes for a brief freedom only to land again in Folsom Prison for four years. When he is released he organizes a new gang and starts holding up gambling houses and brothels. This results in annoying the underworld characters and in the disbanding of the gang. During this time an unidentified character called "Red Light Bandit" (who Chessman insists was not Chessman) terrorizes the Los Angeles area by his brutal attacks on couples in lonely spots and assaults on women. Different victims identify Chessman as their attacker and when he is arrested by the police, he denies the commission of assaults. Leading criminal lawyers refuse to take up his case forcing him to be his own lawyer. He is then found guilty and sentenced to death in 1948. But he manages to be still living for the next six years saving himself from execution three times. In the end, as Chessman returns to the present from the thoughts of his past life, he receives the news that his attempt to get another stay of execution has been successful.



Old men are always ready with free advice which doesn't somehow suit the youthful ones. Though Badri Prasad seems to suggest a better way of doing things, Shyama has her plans all fixed up and ready in "Musafir Khana", a rollicking comedy of modern times.

Final Verdict: This is the supposed celluloid biography of a confirmed, convicted and condemned criminal. And this is the mass of exposed celluloid which stinks to high heavens because of all the dirty degree and variety of crime which it contains. Paying homage in celluloid to a convicted rapist may be the American tradition, but devoting 77 minutes of the screen time to depicting the life and crimes of a rapist will be taken by all decent people as a most vulgar, reprehensible and objectionable thing to do in the name of screen entertainment. This stinking picture must be burnt in the public square.

***DIAL RED O (Allied Artists)**

CAST: Bill Elliott, Keith Larsen, Helene Stanley

"Dial Red O" is an unpleasant picture from beginning to end. It deals with a nerve-racked war veteran, a faithless wife, an unscrupulous realtor, a gruesome murder and police chase. It shows a characterless woman, married to a war veteran who is a psychopathic case, having an illicit affair with an unscrupulous man, the unscrupulous man murdering the faithless wife to avoid marrying her and committing the murder in a way as to involve the innocent husband, and the husband and the murderer setting out to kill each other. Neither crime nor marital infidelity are very desirable subjects for the screen and this picture which is a filthy essay on both becomes an utterly unpleasant and undesirable piece of screen entertainment. It deserves to be banned.

The story has Keith Larsen, a young war veteran, being sent to hospital for psychiatric treatment and while in the hospital learning that his wife, Helene Stanley, is preparing to divorce him. The news makes Larsen escape from the hospital in a futile bid to persuade his wife to change her mind. His escape sends the authorities in a hectic search after him in the fear that he may kill his wife in rage. But the wife is killed not by Larsen but by Paul Picerni, a realtor who was once a judo expert in the Marine Corps with Larsen, and with whom Helene had been having an illicit affair for over a year. When in spite of Helene's insistence that he divorce his wife and marry her, Picerni refuses to do so and Helene offers him furious threats, Picerni murders Helene using his knowledge of judo and then proceeds to establish a strong alibi for himself while at the same time throwing suspicion on Larsen. Larsen comes under the engineered suspicion and is arrested for homicide. But convinced that Picerni was the murderer of his wife, Larsen escapes from his cell in search of Picerni. Warned about Larsen's escape Picerni waits at his home to welcome him with bullets. On reaching Picerni's home Larsen does attract some bullets, but the sheriff's men including Bill Elliott arrive on the scene before either is killed and persuade Larsen to hand over his gun after assuring him that they wanted Picerni for Helene's murder. In the end Picerni is overtaken by the law.

Final Verdict: This is an utterly unpleasant picture about infidelity and murder and deserves to be banned as undesirable entertainment.

***VIOLENT SATURDAY (20th Century-Fox)**

CAST: Victor Mature, Richard Egan, Stephen McNally

For the crooks of Hollywood any day in the calendar and any place under the sun is good enough as a background for the enactment of some dirty crime. Recently there was a "Black Tuesday" dealing with a violent, bloody jail break by some condemned convicts, and now there is a "Violent Saturday" dealing with a violent, bloody bank robbery. And as more and more such pictures are churned out by Hollywood, more and more people are encouraged or converted to crime and the world becomes a less and less safe place to live in for decent and civilized people. The story of crime in America has become a national epic and every other day new records are set up by American gangsters. Only the other day three gangsters denuded a New York bank within twenty minutes of over \$300,000 and that became the biggest bank robbery ever staged in U. S. The planning of the robbery, which was described as "careful" and "beautiful" by American journals, reminded one of numerous Hollywood pictures. But then most of the crime in American life, or at least the pattern of its execution, can be traced to Hollywood pictures. Americans may have accepted crime pictures as an indispensable part of their entertainment and crime as an integral part of their life, but India has to be vigilantly guarded against the menace which the majority of Hollywood pictures constitute unless India is to be allowed to become a crime colony like America. It is the bounden duty of the censors, therefore, to ban straightaway pictures like "Violent Saturday"—a picture which is a dirty stinking stew of crime, violence and sex. The highly objectionable nature of this picture can be judged by the fact that it is meeting with trouble even in America. 20th Century-Fox, which wanted to hold the world premiere of "Violent Saturday" in



Grapes? No, maam, we like oranges. Doctors say there is Vitamin C in an orange and it is good for health. Watch Raja Sulochana, South's new model in seduction, in "Pennarasi", a romantic thriller produced by M.A.V. Pictures.

Lancaster, Pennsylvania, was disallowed from doing so by Lancaster's mayor, Kendig Bare, who considered the picture to be "too sexy" and "too violent". And Bare's sense of decency was outraged by only reading the story of the picture.

With plans to rob the local bank three gangsters, Stephen McNally, J. Carrol Naish and Lee Marvin, arrive in a small town which among others contains Victor Mature, a copper mine foreman; Richard Egan, the mine company owner's son; Egan's wife Margaret Hayes, a nymphomaniac who seems to be only too willing to enter any male bed; Virginia Leith, a sexy-looking nurse at the mine, and Tommy Noonan, the sex-starved looking bank manager who seems to be more interested in Virginia's curves than in his business. For a while the three gangsters prepare the details of the robbery and get acquainted with the scene of the proposed crime. Then, deciding to use Mature's car for the robbery, they kidnap Mature, take him to an isolated farm owned by Ernest Borgnine, an Amish farmer, and leave him there tied up along with Borgnine and his family while a guard keeps a watch on them. The gangsters now return to town to rob the bank. The robbery comes off but while committing the crime, the gangsters kill Margaret and wound Noonan. As the criminals escape to the farm, they find themselves confronted with Mature who had freed himself overpowering the guard. This leads to a savage, violent battle in which McNally and Naish are killed by Mature while Marvin is done to death with a pitchfork by Borgnine. In the end Egan finds hope in Virginia after his wife's killing while Mature finds appreciation in his little son who had some doubts about his father's bravery.

Final Verdict: This is a sordid mixture of sex, crime and violence and the picture's utter unpleasantness and its excessive violence will leave any decent picturegoer disgusted. This stinking and socially dangerous picture must be banned straightaway.

AT HOME AND ABROAD



★

Few in youth have patience but those who have are called wise. A patient woman makes a wise wife and a wiser mother. Chand Usmani brings new sense to the screen in "Amanat", a powerful social drama.

★

AN INDIAN, AT LAST

Bombay, April 28.

Mr. H. K. Karmarkar, Deputy Custodian of Evacuee Property, Bombay, discharged a notice issued against film producer A. R. Kardar, asking him to show cause

why he should not be declared an evacuee, after three years.

This was the second notice served on Kardar. In September 1952, the Additional Custodian had passed an order holding Mr. Kardar and Mrs. Kardar to be "intending evacuees". This order,

however, was set aside on appeal by the Custodian-General of Evacuee Property, New Delhi, in February 1953.

The second notice was filed by film producer Roop K. Shorey in January 1952 who claimed that he lost the Shorey Studio in Pakistan

and property worth 20 lakhs in Pakistan and that he had not been allotted any industrial or manufacturing concern in India.

Two of the grounds, namely that Kardar was a resident of Lahore and that his relations were permanently settled at Lahore, were dismissed as flimsy. It was then alleged that in August 1947, Kardar had gone to celebrate the birthday of Pakistan and had attended a secret meeting of Muslims.

In support of his contention, the petitioner, Mr. Shorey, had produced a journal. In this there was a statement of Kardar asking the people of Sind to start their own film industry instead of inviting outsiders to start it for them. In Mr. Karmarkar's opinion, it showed that Kardar did not intend migrating to Pakistan permanently. Mr. Kardar had business connections in Lahore and had established an office for distribution and exploitation of films in Lahore. If such a man on his way to Lahore visited Karachi and remained present to attend the birthday celebration of Pakistan, his action could not be interpreted as indicative of his intention to migrate to Pakistan permanently, the Deputy Custodian remarked, adding that no evidence had been led to substantiate the suggestion that he had attended a secret meeting of Muslims.

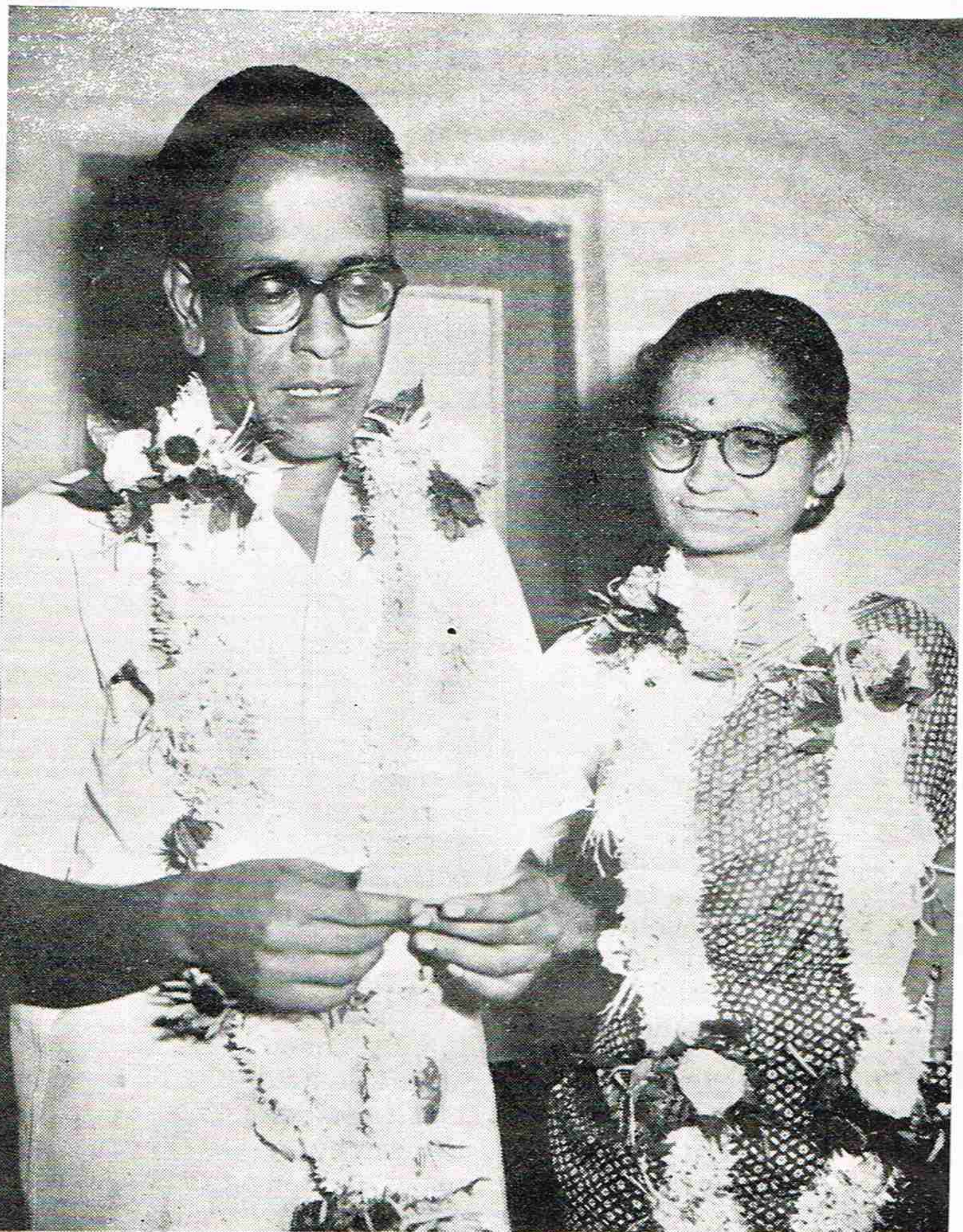
Disposing of other allegations, Mr. Karmarkar said that Kardar did business in Pakistan as a distributor and he brought to India, exploitation proceeds to the extent of Rs. 9,12,000. Besides, Kardar spent several lakhs of rupees in producing pictures in India. Moreover Kardar had not acquired any evacuee property in Pakistan. There was thus no material on record to show that Kardar was an evacuee. The notice served on Kardar was, therefore, discharged.

ACHING FOR LONG SLEEP

Hollywood, April 26.

Popular red-haired actress, Susan Hayward, added a dramatic chapter to her glamorous life by taking an overdose of sleeping pills. Luckily, Susan was rushed to hospital by her mother who found the girl in a coma and saved in time. The police said it was a case of attempted suicide.

Susan and Jess Barker were divorced in August 1954. It is reported that Susan and Jess had hot arguments, probably over the



On May 3, 1955, Journalist Jag Mohan, an Andhra, swore life-long allegiance and lost his freedom to Sarla Betai M.A. B.T., in the presence of friends at the Ville Parle home of the educated bride. In future Jag Mohan won't be seen in the Coffee House. He can be found in the vegetable market near the Santa Cruz station. Marriage makes many changes in the daily routine of a working journalist.

arrangement of their twin sons, a week ago.

Jess Barker, the ex-husband, who was in New Orleans at that time, flew to Hollywood to be near Susan. Worried and unhappy over the news of Susan's attempted suicide, Jess said: "Anything can happen. I am going home to do everything I can for Susan."

Susan seems to be following dangerous methods to bring back ex-hubby to her feet.

REALLY?

New Delhi, April 10.

Mr. M. C. Shah, the Minister for Revenue and Civil Expenditure, said in Lok Sabha that American companies earned Rs. 72.09 lakhs last year by distributing American films. Out of this Rs. 43.1 lakhs were remitted to U. S. A.

WIFE IN PORT

Hollywood, April 22.

All columnists are wondering how handsome Gregory Peck fell in love with plain-looking Veronique Passani, a French girl, who worked as his interpreter when he was in Paris. But there's no 'why' to love.

Three years ago, Veronique was working as a reporter for the Paris Presse and was asked to interview Gregory Peck. And that's where the Gregory-Veronique romance began.

Before the end of the year, the two will probably marry. Greg, evidently likes taking lessons in French from Veronique.

DRUG ADDICT

Los Angeles, April 24.

Hungarian-born actor, Bela

Lugosi, who usually portrays horror roles on the screen, entered a state hospital at his own request admitting that he was a drug addict.

Lugosi told the hospital authorities that he had been a drug addict for the last 20 years. He wanted relief "from lightning like pain" in the legs, so he started taking morphine. After making "Dracula" and "Son of Frankenstein" he took to methadon.

Wisdom seems to have dawned on the 67-year-old actor.

CONFUSING

New Delhi, April 23.

The Finance Minister said in a written reply in Lok Sabha that India had spent Rs. 44.13 lakhs on the import of foreign films last year. Was this raw film or exposed film?

CANCER IN JAP FILMS

Tokyo, April 28.

While the year 1954 proved a boom year for the Japanese film industry, the total number of productions being 367—an increase of 65 over the previous year—all is not well with the industry.

The reason is that pronounced Communist trends have begun to dominate some of the Japanese films. 10 independent producers with leftist leanings produced more than 25 films last year. These films were mainly pro-Soviet, pro-Chinese, anti-militarist, anti-H-Bomb and anti-American. Their pet target of attack was the G. I. Joe, described by them as the father of Japanese prostitution. These films were first distributed by a Leftist distributor. Later three independent producers started their own distribution company. They are mainly supported by the Japanese Communist Party, pro-Soviet, pro-Chinese associations and Leftist trade unions.

These Leftist films have become popular with the masses but the Japanese films that won international recognition at the Venice and Cannes Film Festivals are "The Gates Of Hell", "Sansho Daiyu" and "Seven Samurai". These are set in the medieval period emphasizing the feudal set-up.

The Japanese film industry is anxious to get a world market. The leading producers are keen to picturize Japanese life in an artis-

tic manner while the Leftist producers want to use the screen medium for some blatant Communist propaganda and showing the sordid aspects of present-day life. Let us see what shape this cold war in the Japanese film industry takes.

TALL AND SWOLLEN

London, May 6.

40-year-old Orson Welles, once known as the 'genius' of Hollywood, will soon marry an Italian girl, Paoula Mori. Paoula has a title, the Countess di Girfalco, but she doesn't use it any more.

Orson Welles seems to be mighty pleased with his new choice and says: "I have now found a girl with whom I can settle down. She can deal with me—and that takes some doing."

Orson was first married to Rita Hayworth whom he divorced in 1947. Paoula can teach Italian to the 'genius' if nothing else.

HEAVEN-BOUND STAR

Boston, April 28.

Actress Diana Barrymore was taken in an unconscious condition to a Boston hospital, as she had taken an overdose of sleeping pills. She was described as being in a dangerous condition.

Taking an overdose of sleeping pills seems to be the latest vogue among Hollywood actresses. Their nerves need to be calmed down.

TALL TALK

Bombay, April 25.

Under the presidentship of Governor Dr. Hare Krushna Mahatab, it was decided to form a Saigal Memorial Committee. The following were elected office-bearers of the committee: Presi-

SPARE TIME INCOME FOR WOMEN

Those women, who have ideas and can draw them on paper and in doing so tell their neighbours how to dress and look smart, can send their ideas and sketches to us and get paid for them. We invite sketches and articles on everything that women do, undo or should do, or wear, don't wear or should wear. And we pay well for these. And we can, if necessary, keep the name a family secret. Write today to: The Editor, Film-india, Fort Bombay.

June, 1955

dent, Dr. Mahtab; Chairman, Mr. S. K. Patil; Vice Chairman, Ambalal J. Patel; joint secretaries, Sudarshan Arya, Mrs. Rajkumar Ghai and Miss Sudha Malhotra; treasurer, Nathalal D. Parikh.

They decided to erect a memorial in memory of late Mr. K. L. Saigal, the popular film star who thrilled millions with his golden voice. They also decided to erect an open air theatre and start a Film Club of India. They would also discover singing talent in India by holding an All-India Amateur Singers' Contest.

EDINBURGH FESTIVAL

Edinburgh, May 7.

The Ninth International Edinburgh Film Festival will be held at Edinburgh from August 21 to September 11, 1955.

Many countries are participating in the Festival. No prizes or trophies are awarded by the Edinburgh Film Festival. It is essentially a Festival of new ideas and new ways of expressing them and that is why it has always been more successful than the other award-giving Festivals. It is primarily meant for those who love the cinema for its own sake. Feature films, shorts, documentaries, cartoon films, etc. will be shown.

For more particulars write to Mrs. Lillian Hopewell, Organiser, Film House, 6-8, Hill Street, Edinburgh 2.

Here is a good opportunity for India to exhibit some of her artistic documentaries without going through unhealthy rivalry.

ON RIGHT PATH

London, May 1.

At its annual general meeting, British Equity—the actors' and actresses' trade union—roundly condemned the colour bar and passed a resolution declaring its disapproval "of any member of Equity being obliged to agree to appear before any audience from which people were excluded on grounds of religion, politics, race or colour".

The Association also demanded higher salaries for television performers on the principle that "an entertainer's earnings are related to the number of people he entertains".

ARBITRARY ORDER

Bombay, April 27.

The Chief Justice and Mr. Jus-

tice Desai at the Bombay High Court set aside an order made by the District Magistrate of Poona in March last, cancelling the licence granted to Mr. Prabhashankar S. Sankolkar for running a cinema at Dhond.

Mr. Sankolkar had taken on lease a theatre from Dinanath S. Sonone for a period of five years from July 1, 1948. Mr. Sonone did not extend the period of the

lease but alleged breaches of the conditions of the lease and eventually filed a suit for evicting Mr. Sankolkar. Mr. Sonone also wrote to the District Magistrate for cancelling the licence granted to Mr. Sankolkar. The District Magistrate cancelled the licence after giving due notice.

Their Lordships said that even assuming that the tenant had committed a breach of the terms

of the lease, that did not authorise the Magistrate to cancel the licence. Their Lordships said that he was not able to produce a valid lease as the matter was before the civil court.

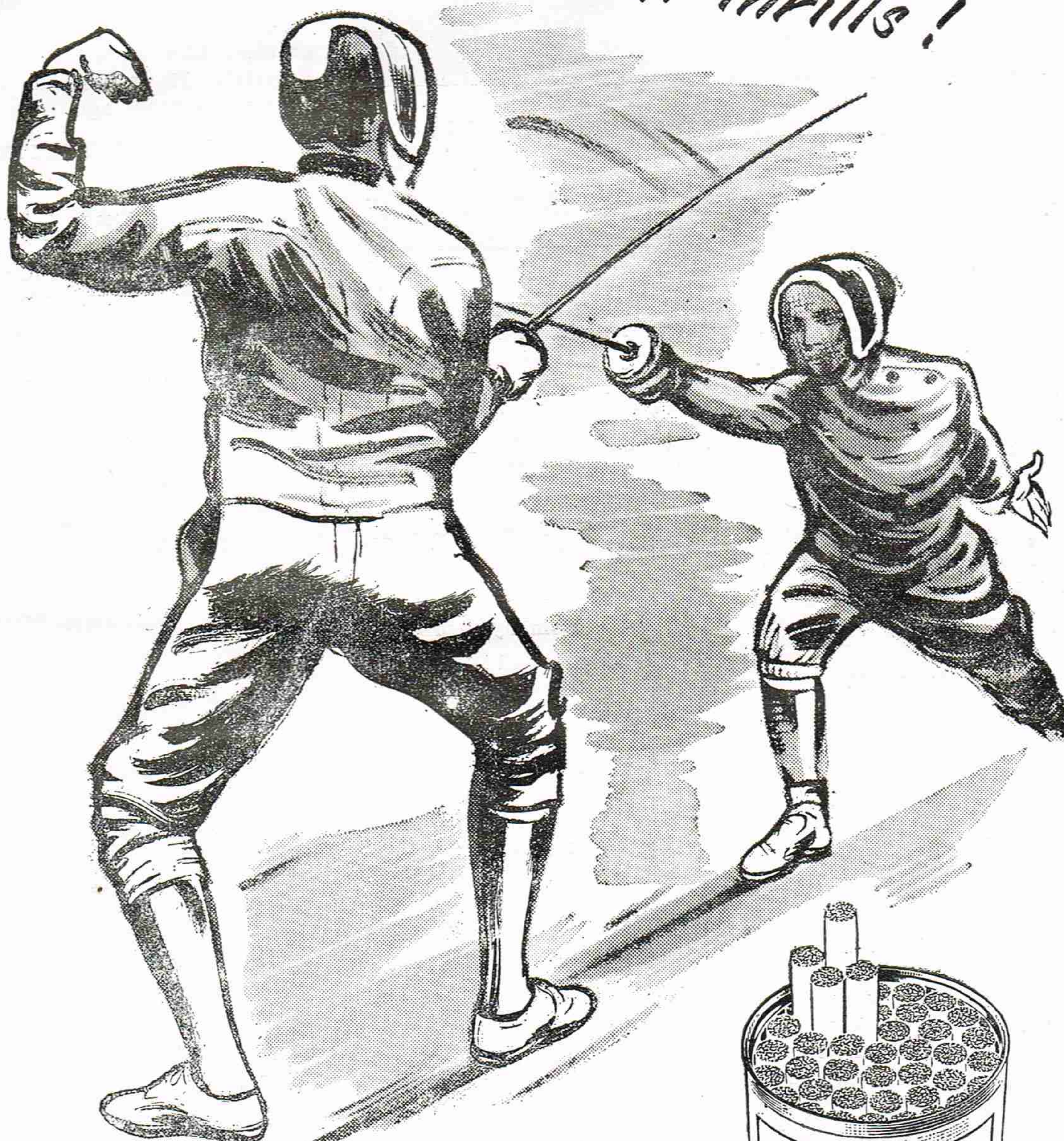
SLIPPERY SAM

Hollywood, April 18.

51-year-old Hollywood producer Sam Spiegel divorced his wife

CAP/305A

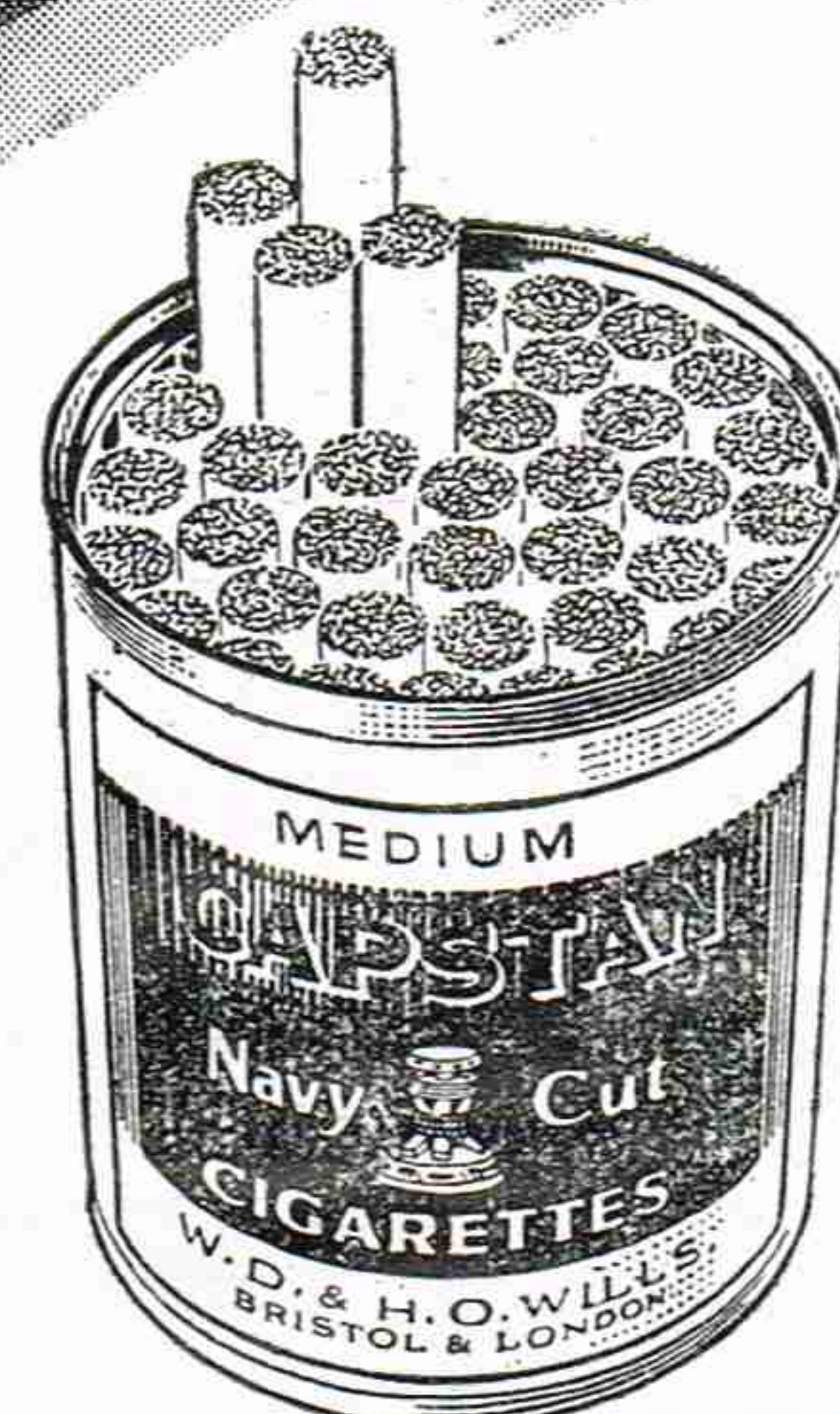
Skill that thrills!

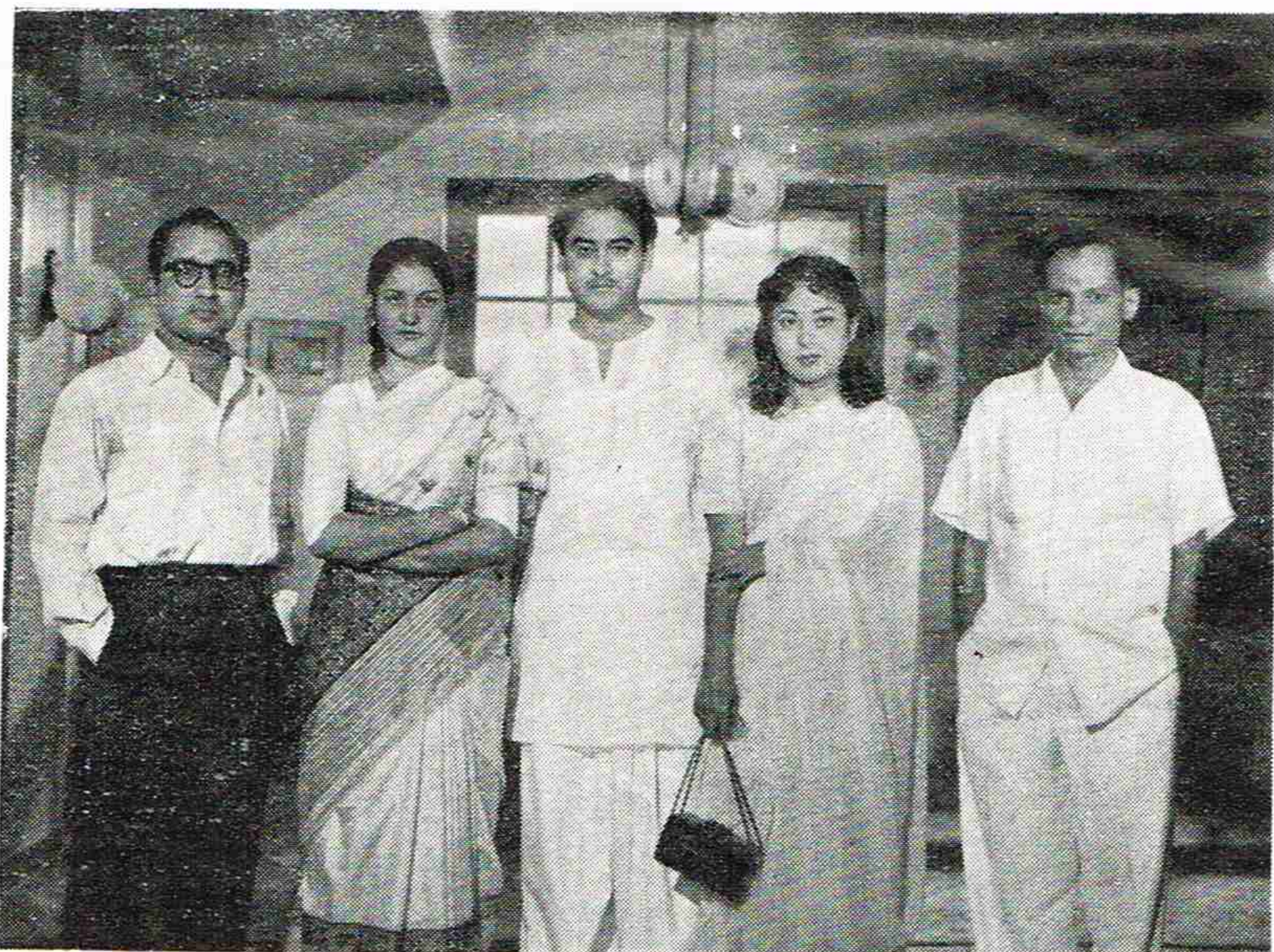


CAPSTAN

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Film actress Shashikala has become ambitious. She and her husband Om Prakash Saigal are now producing a picture called "Crorepati". Here they are at the "muhurt". Left to right: Mohan Saigal, Shashikala, Kishore Kumar, Smriti Biswas and Om Prakash Saigal.

Lynne Baggett, 28, a one-time bit-player.

The divorce came on the heels of his winning eight Oscars for his picture "On The Waterfront".

They were married for four years and have no children.

SECOND MILESTONE

Hollywood, April 12.

Popular actress Judy Garland became mother of a baby boy who was christened Joseph Wiley and weighed 5 pounds 8 ounces.

This is Judy's second child, her first one being a daughter from ex-husband Vincente Minnelli.

DIED RICH

Hollywood, April 20.

Theda Bara, the "vampire woman" of the silent screen, died of cancer at the age of 65 in Los Angeles.

Born in Cincinnati as Theodosia Goodman, she became a popular star in 1914 in her very first picture "A Fool There Was" in which she portrayed a temptress. For five years she reigned supreme on the screen as the "vampire woman" and press agents and publicity men wove hundreds of legends round her to emphasize her deadly charms. Her contracts said that she could not go out without a veil in public and she was forbidden to ride public conveyances. Some of her pictures are "The Serpent Of The Nile", "Camille" and "The Vampire".

In 1921 she retired from the screen and married director Charles Brabin and led a quiet life.

The bulk of her estate worth 100,000 dollars was bequeathed to her sister Lori Bara. To her husband, she gave \$8000 in cash and her engagement and wedding rings in memory of "our happy marriage".

FIRE ARRESTS

Bombay, April 21.

The police arrested Kirtikant B. Seth, proprietor of a film distribution company and H. D. Parikh, manager of the firm, on a charge of storing films without a valid permit. It was alleged that they had stored these films on the first floor of Noble Chambers, Parsi Bazaar Street, where a fire broke out. The fire is said to have originated in the office of the accused.

Presidency Magistrate Mr. M. Nasrullah, Esplanade Court, released them on bail.

GOOD OLD JIM

Nairobi, April 21.

Colonel Jim Corbett, one of the best Indian tiger hunters, died at Nyeri of a heart attack at the age of 80.

Born in India, Jim spent most of his years in Uttar Pradesh, especially at Naini Tal, as a hunter and led many hunting expeditions against India's man-eating

tigers. He recorded his interesting exploits in "The Man-Eaters of Kumaon". The book was picture-ized by Hollywood some years ago, with the Indian tiger as the hero of American imagination.

A generous man, he earmarked the royalties on the first edition of his "Man-Eaters of Kumaon" to the cause of Indian soldiers blinded during World War II. He also donated Rs. 5000 towards building a panchayat-ghar at his village Kaladhungi and the yearly payment over decades of a thousand rupees of land revenue on behalf of his tenants.

In recognition of his services, the Government of India had granted him "Freedom of the Forests". He retired to Kenya only seven years ago.

OLIVIA'S NEW OLIVE

Hollywood, April 15.

Charming actress Olivia de Havilland, 38, married French writer-journalist Pierre Galante, 45, at Ivoy-le-Marron, France. The romance was sizzling for well over two years.

It is Pierre's first trial and Olivia's second. Olivia's first husband, Marcus Goodrich was also a writer. Probably writers fascinate Olivia. Her I. Q., we guess, must be higher than those of other Hollywood actresses!

WHITE DEMOCRACY

Baltimore, May 1.

Because a local cinema refused

to admit Negroes, 150 Negroes staged a peaceful satyagraha in front of the cinema.

No arrests were made and there was no violence but five policemen were called by the cinema authorities.

A notice put up immediately at the box-office read: "Until the motion picture theatre owners of Maryland, of which this theatre is a member, and the courts of Maryland advise otherwise the theatre reserves the exclusive right to select its patronage."

It seems to be a futile fight with black and white cinemas operating in democratic America.

THEIR FAMILY TREE

Berlin, April 12.

An East German film delegation left for Peking to advise Chinese film producers on the life of the famous Genghis Khan, the Mongol conqueror, who plundered and overran India in the thirteenth century.

The Chinese are producing a full length feature film on Genghis Khan, their present hero. The script is being written by a Chinese author in accordance with official instructions.

The Chinese Government recently decided to build a memorial to Genghis Khan in Peking. His birth and death anniversaries have been declared public holidays in China.

We don't know why a ruthless conqueror has to be glorified thus.



Every newcomer makes news first among the film folks. Kum Kum, the new dancer, is no exception. She has already attracted attention, pointed attention from producers. Here she is in "Musa-firkhana", a rollicking tale.



To a modern maiden one man is as good as another. Indeed what else can she expect to do now with the law permitting change with ease of conscience? Here is Ranjana Shukla flirting with Wasti in "Chaar Deewaren", a thrilling romance.

The Chinese, of course, must be having some solid reasons. In how many years will they create another Genghis to invade India again?

ON THE HOME FRONT

Hollywood, April 15.

Eva Marie Saint, the thirty-year-old TV and screen actress, got her first child, a son, in Manhattan.

Married to Jeffrey Hayden, a TV director, Eva recently won the Oscar as the best supporting actress in her first film role in "On The Waterfront".

NOT MUSICAL

Palayamkottai, April 20.

The Yadava community raised objections to a portion of a Tamil picture "Thooku Thooki" because it contained a song degrading

their community. The song was, therefore, deleted by the local cinema theatre.

The leaders of the Yadava community have also made representations to the Madras Government and the Film Censor Board.

BUILDING UP FAST

Berlin, April 26.

The German film industry is fast recovering from the after-effects of the shattering World War II.

When the war ended, there were only 1150 theatres. By 1948, the number more than doubled itself and by 1953, theatres totalled over 5000. Similarly from 150 million cinemagoers in 1945, the number rose to 700 million in 1954. The German exchequer has been getting more revenue out of taxes, from 25 to 130 million

deutschmarks during the period of 1945-53.

German films earned in foreign exchange 12 million deutschmarks in 1954 by exporting German films. Germans allow foreign films to come in without many restrictions. In 1954, their imports amounted to 34 million deutschmarks.

The German film "Am Anfang War es Sunde", based on a novel of Guy de Maupassant and dealing with life on a Yugoslav farm, has proved to be a regular money-spinner in many countries like Italy, Sweden, Spain, etc. Another "Du bist die Welt fur ich" starring Rudolf Schock, is also a box-office hit.

A controversial film in making by Germany's leading director Helmut Kautner is "Des Teufels General". The story is about an Air Force general, played by Curd Jurgens, who creates problems by resisting the bestiality of the Nazis.

A rising star who appears on the pages of many European magazines is pretty Ingrid Andree. She looks like Audrey Hepburn and has the naivette of Grace Kelly.

GAMBLERS ALL

Las Vegas, April 25.

The hotels of Las Vegas are known for luring popular Hollywood stars by paying them fantastic salaries to entertain nightclub-goers.

Mario Lanza took 100,000 dollars to make his supper-singing debut at the New Frontier Hotel.

Jeff Chandler earned a 100,000 dollars for a four-week engagement at the Las Vegas Riviera Hotel. Says Chandler: "I don't know of any human being alive who is worth 25,000 dollars a week. But if they are willing to pay it" Jeff, however, will be able to keep only 20,000 dollars after paying his income tax.

1874



1955

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Had life not been punctuated by humour, it would have been one long torture and we would have missed some born comedians like Kishore Kumar and Yashodhara Katju. Both seem to be in some trouble in "Madh Bhare Nain", a social tale.

NEW MICROPHONE

Bombay, May 4.

Mr. S. K. Patil was elected the president of IMPPA by the newly-formed executive committee on Tuesday, the 3rd May.

In an interview Patil said, "I look upon this as one more opportunity of serving the motion picture industry which I have always liked and which is one of our best national industries. I can assure everybody in the industry that I shall be their friend and that they will find nothing in my conduct of affairs which would hurt the industry in any manner whatsoever."

Let us wait and see what this Man from Malwan is going to do for the film industry which he likes so much. He didn't name his favourite film actress though.

CENSORS, BEWARE

London, April 28.

The British Board of Film Censors refused to certify "The Wild One" starring Marlon Brando because the picture depicted violence and brutality.

But on April 24, a local cinema in Cambridge released it with an "X" certificate. Twelve Cambridge magistrates including three women saw the film and granted the certificate. All local authorities in Britain have the right to change the censor's certificate on a film.

"The Wild One" is a story of a gang of hoodlums who terrorize the inhabitants of a small American town till the State Troopers arrive on the scene. We hope this disgusting picture on violence is banned straightaway when it lands in India.

WANGLED AGAIN

Madras, April 3.

The Madras Assembly passed on April 1, the Cinemas (Regulation) Bill as reported by the Select Committee with some minor changes, regulating cinema exhibition and legalising the position of "approved" films in the State.

The Government has taken powers under the Bill to direct licensees to exhibit films approved by the Government to a length not exceeding 2000 feet or one-fifth of the entire time of one show. The Bill also empowers the Government to issue directions of a general character leading to licences.

Piloting the Bill, Law Minister C. Subramaniam said that theatre owners should co-operate with the Government and exhibit the approved films, even though it resulted in their being taxed.

But what is the Government doing to lessen the entertainment tax that is killing the film industry now? Why can't the Government co-operate for a change and see the industry's point of view?

TAX ON FREE TICKETS

Bombay, April 19.

Holding that the entertainment tax under the Entertainments Duty Act of 1923 as amended by Act 38 of 1950 was not a tax on theatre premises or buildings but was a tax upon the spectators going to see a show, Their Lordships the Chief Justice and Mr. Justice Desai held that persons holding complimentary tickets were liable to pay the entertainment tax levied and payable to the Government on such complimentary tickets.

The question arose in an appeal filed by Mazda Theatres Ltd. against Gordhandas T. Mangaldas from a decision of Mr. Justice Coyajee.

Mazda Theatres, the lessees, took on lease the site of the Naaz Cinema from Gordhandas T. Mangaldas. One of the obligations undertaken by the lessees under the lease was to give complimentary tickets to the lessor and reserve one box of six seats for the use of the lessor and his family and friends in every show on every day.

STATE AIDED PROGRESS

Rome, April 30.

Owing to the helpful attitude of the Italian Government which passed many laws to put the Italian film industry on a firm footing, Italian films have increa-

sed both in quality and quantity since the war.

In 1945, Italy produced 57 films of which 46 were feature films, 7 documentaries and 4 newsreels. In 1953, as many as 1115 films were produced, 149 feature films, 588 documentaries and 378 newsreels. Out of the total footage 28% was in colour. In 1946 and 1947, 600 and 507 American films were shown in Italian theatres respectively while in 1952 and 1953, only 246 and 222 films were shown.

Though post-war Italy made a name by producing "realist" and "neo-realist" films like "Open City", "Paiza" and "Bicycle Thief", the present trend in Italy is to copy American films meticulously and serving them through sexy girls like Gina Lollobrigida, Rossana Podesta, Silvana Mangano, Silvana Pampanini, Sophia Loren and others—to compete with Marilyn Monroes and Jane Russells of America.

The accent is on costume pictures with mob scenes, battle scenes, etc. as in "Ulysses", "Attila the Hun", "Thousand And One Nights", "Riders of the Apocalypse".

Seeing the popularity of "Roman Holiday" and "Three Coins In The Fountain", two American pictures with Italian background and shot in Italy, the Italians are bent on beating the Americans at their game.



Gardening is a good excuse to sow the seeds of love in a new soil. But Ajit seems to be too serious a gardener for the vivacious personality of Chitra in "Aaj-Ki-Baat".

Youth can take any colour and costume and bring spring into weary hearts. That is an advantage of being young and beautiful. Uniforms hide many things but the sex of the wearer. Let us hope this uniform has not swallowed the woman in Shyama in "Mr. Chakram", a social comedy.

INGRID BERGMAN'S MOTHERLAND

In Sweden, the church plays a subservient part in the life of the people. Since the 16th century when King Gustavus Vasa broke away from Rome during the Reformation, the church is more or less like a government department and is expected to support all government laws.

The result is that only a few Swedes go to church on Sundays. Many look upon the church as merely a marriage bureau. Protests of bishops, Lutheran and Roman Catholic, against sexual promiscuity and abortions are unceremoniously stifled.

Recent statistics show that 10% of the babies born in Sweden are illegitimate. There are at least 27,000 unmarried mothers. About 5000 women married and unmarried are admitted to hospitals every year for legal abortions. A woman has only to convince a social worker that the birth is "unsuitable". The birth rate is falling with only 110,000 babies a year in a country of 7,000,000.

A virgin mother, according to "Time" of America, is looked upon as a heroine and one such was awarded the Lucia Crown, an annual beauty award in Sweden. The legend goes that St. Lucia defended her chastity against a Roman centurion and suffered her eyes to be scooped out.

A Roman Catholic priest in Stockholm says: "They don't believe it is possible to change human nature. They attack the problem as a sociological and medical one." Poor priests! They have no sinners for confession. They can take Marshall Aid which "Time" seems to be offering.

WHITE MAN'S SIN

In spite of the Supreme Court's decision in U.S. that segregation in public schools is unconstitutional, Georgia, South Carolina, Mississippi and Louisiana — four southern states of U.S. — are openly defying the ruling.

Said former Governor of Georgia, Herman Talmadge, "The people of Georgia, white and coloured, are determined to pre-

serve segregation in the schools of this state, come what may."

The only southern state to accept integration is Arkansas. The National Association for the Advancement of Coloured People suggests that segregation should end by September 1956. The Eisenhower Administration suggests that the U.S. District Courts should supervise the integration process and report periodically to the Supreme Court.

It looks as if the black-and-white democracy of U.S. is going to be perpetuated for many more years to come.

STILL-BORN JAPANESE

Dr. Wesley T. Pommerenke of the University of Rochester writing in "Obstetrical and Gynecological Survey" says that the world's highest abortion rate is held by Japan, the reason being that in Japan abortions have been legalized. Every year there are 2,000,000 births in Japan and it is estimated that for each live birth there is probably one abortion.

Out of 85,000 doctors, 8000 have permits to carry out abortions. Some do it under ideal conditions while there are others who treat the pregnant mother like an animal in a public slaughter house. Abortion by law is allowed on grounds of danger to mother's health or if there is a likelihood of the child being subnormal, doctors being the supreme judges of this.

The birth rate in Japan which has fallen from 30 to about 23 per 1000 per year during the last few years is largely due to this abortion mania. The Japanese women are no doubt brave but Dr. Pommerenke thinks that it is bound to make them ill and sterile. It is possible many of them die in the process.

And yet the Yankees left behind millions of illegitimate babies during occupation of Japan. The Yankee seed seems difficult to dislodge.

A GREAT DEATH

Dr. Albert Einstein, world famous mathematician and physicist, died of inflammation of the gall bladder at Princeton, New Jersey, U.S., at the age of 76 on April 18.



Born in Ulm, Germany on March 14, 1879, Einstein was the son of an unsuccessful electrical Jewish engineer. Strangely enough, Einstein, the acknowledged genius of our times, was considered to be a poor student who once failed in the entrance examination for the Polytechnicum in Zurich.

Working as a professor of physics in 1905, Einstein enunciated his now famous "Theory of Relativity" which started a raging controversy among physicists and revolutionized the hitherto accepted theories of the universe since the days of Newton. This magic formula of atomic fission ultimately paved the way for an atomic age and the discovery of the atom bomb. Einstein, however, was a confirmed Pacifist all his life and on every possible occasion he warned the people thus: "The unleashed power of the atom has changed everything save our modes of thinking and thus we drift towards unparalleled catastrophe". Einstein was awarded the Nobel Prize for physics in 1922.

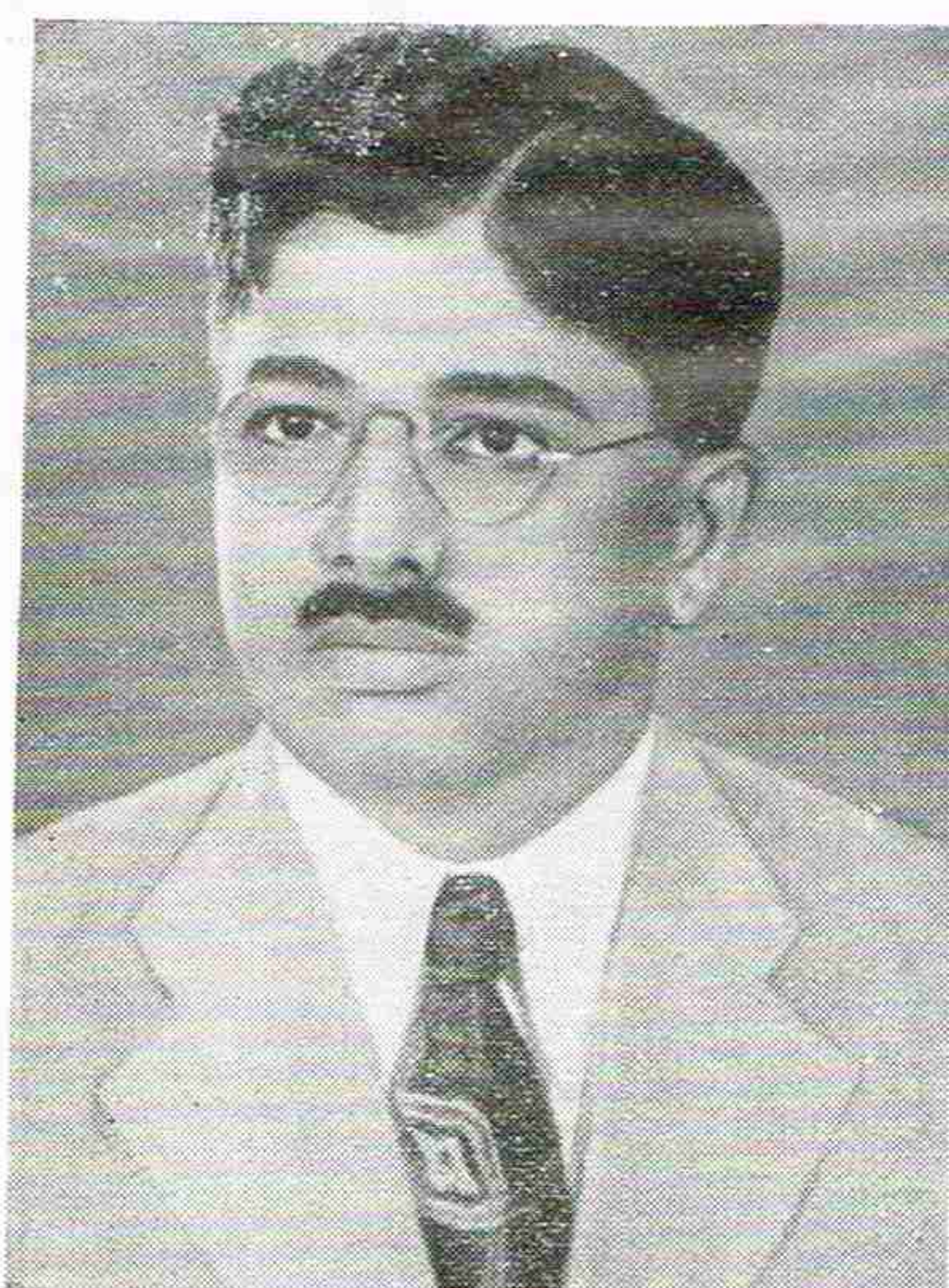
Even a genius and great intellectual like Einstein had to suffer untold misery at the hands of Hitler, the racial maniac, because he was born a Jew. Hunted and publicly disgraced, Einstein finally left Germany for good in October 1933 in sheer disgust and took up professorship of mathematics in the Institute of Advanced Study at Princeton, U.S. Seven years later Einstein became a naturalized American citizen and spent the remaining years of his life in peace and quiet in the pursuit of knowledge.

Einstein married twice, his marriage to the first one, a Yugoslavian, being short-lived. He then married his cousin Elsa who died in 1938.

In accordance with his wishes, Einstein's brain was sent for study to Dr. Harry Zimmerman, a neurosurgeon at the New York Hospital. The funeral ceremony was a quiet affair with fifteen persons accompanying the body to the crematorium.

A BURDEN ON EARTH

Egypt's ex-King Farouk is frantically job-hunting these



Producer S. M. S. Naidu of Coimbatore landed in Bombay one morning, picked up Dilip Kumar with a pair of silver tongs and rushed back. Three months later he landed in Bombay again with seventeen tins of celluloid called "Azaad". Now he is filling carts to take back to Coimbatore the box-office collections of his picture. Never did a go-getter from the South surprise Bombay producers more. Now they watch the airport for Naidu's arrival.

days. In an interview with an Italian newspaper Farouk said, "I lived in wonderful palaces with a thousand-and-one-night atmosphere. I was never personally rich. The men of the revolution confiscated all my private property. Deposits in foreign banks? They never existed My situation is critical. I must go to work to live."

It was in 1952 that Farouk was deposed by a revolutionary junta. When Farouk sailed from Alexandria, he left behind four palaces, two Nile villas, a private zoo and a stamp collection worth 16.8 million dollars.

Yes, it is time the fat, easy-going Farouk took to some work and earned a respectable living. Let us repeat Pandit Nehru's popular slogan once again "Aar-am Haraam Hai".

ONE BETTER

22-year-old Anandrao Ramchandar Halyalkar, a school teacher from Belgaum, cycled non-stop for 125 hours at Shivaji Park, Bombay and beat the record of cyclist Afsar Khan by 12 hours. Beginning his endurance feat on April 14, 1 p.m., he cycled non-stop till the evening of April 19. Halyalkar thus set up a new world record in non-stop cycling.

Halyalkar is used to these endurance feats having completed 106 and 117 hours on previous occasions. He was given a thunderous ovation by the crowds and he received four wrist watches, medals, cups, etc. A cycle firm gave him a new cycle and Rs. 151 while some textile workers contributed Rs. 700 towards Halyalkar's contemplated foreign tour.

WANDERLUST

26-year-old Raj Kumar of Agra, a graduate, covered over half of the world on a motor-cycle and returned to Bombay in April 1955. Taking a meagre Rs. 16 and a kit of 250 pounds, Raj Kumar left India in 1952 much against the wishes of his parents to satisfy his wanderlust.

He has so far seen a greater part of the Far East, the whole of the Middle East, Europe, England and the whole of Africa including the Saharas except South Africa. He intends to see the remaining half of the world in the same manner. He has already begun to write about his odd experiences in a book.

India is never lacking in cranky Raj Kumars.

MARATHON MUSIC

Mr. Heinz Arntz, the West German marathon piano player, played non-stop on the piano for 423 hours. He thus broke his own world record of 420 hours set up in March this year.

ANOTHER RECORD

Shri N. A. Ostowari, instructor-in-charge of the Civil Aviation Gliding Centre of the Government of India at Furusingi, created an all-India record in cross-country flying in a glider covering 250 miles in seven hours.

Ostowari used a single-seater Olympia glider for his feat.

SOME WORK

Carmela Ciampil of Formosa, a village near Brindisi, Italy, gave birth to a gigantic baby boy.

The child weighed 22 pounds and was 28 inches tall. Now we can well imagine what a compelling size the mother must be.

CENTURY-OLD LIARS

Mr. & Mrs. John Adcock of Yorkshire are considered to be Britain's oldest married couple. Mrs. Adcock is 100 while Mr. Adcock will be 100 in November.

They have been married eighty years and still say they are as much in love today as they were when they married.

But the world record is said to be held by two Yugoslav peasants. At the age of 118, they celebrated the 100th anniversary of their wedding.

America probably holds the world record for short-lived marriages with phlegmatic females and impatient males.

AND YET

The U.S. Government publicly approved the new Salk anti-polio vaccine and granted licences to six leading firms to manufacture and distribute the vaccine.

Dr. Jonas E. Salk of the University of Pittsburg, the discoverer of this new anti-polio vaccine, carried out a mass test on 1,800,000 children last year and found that it was 80 to 90% effective in checking polio. The report said that the vaccine successfully stimulated the body into producing high levels of antibodies in most cases and these high levels persisted "with but moderate decline after five months".

Dr. Salk advised parents to start inoculating children when they were 3 to 6 months. The course was of three inoculations, the third shot to be given seven months after the second inoculation.

On April 22, in Washington, President Eisenhower was visibly moved when he cited Dr. Salk

"for his extraordinary achievement as a benefactor of mankind" in developing the polio vaccine.

So this dreadful disease may perhaps be completely conquered some day.

THE DOG'S DAY

The dog, man's most loyal and devoted companion, known technically as *Canis Familiaris*, is coming into his own in many countries of the world, especially America.

The canine population of America is 5 times greater than that of the human population, with 23,000,000 Americans owning dogs. 2600 dogs—Shepherds and Dobermans—aid the blind. During World War II, 10,000 dogs went into battle. 3500 hotels allow dogs. In some there are dog salons where their hair and nails are cut. One liner, the *Ile de France*, actually published a dog menu in French, last year.

In 1951, the trustees of Cornell University established at Ithaca, a new unit called the Virus Research Institute, an important part of it being the CRLDD—the Cornell Research Laboratory for Diseases of Dogs, the world's first scientific centre to study about the diseases of dogs.

Virologists have now succeeded in developing useful vaccines. With one shot, a dog is protected against both distemper and infectious hepatitis. Apart from helping dogs, the centre is also studying about many animal diseases



The veils are never intended to hide a woman. They merely help to heighten the effect by providing a background. Nirupa Roy makes good use of the cloth in "Oonchi Haveli", a romantic thriller.

which are transmitted to human beings, diseases like leptospirosis, rabies and anthrax.

CHANGING SKINS NOW

Dr. James Eugester, professor of geographical medicine, at the University of Zurich, grafted a piece of human skin exposed to cosmic rays at a height of 90,000 feet on to the arm of a living person. The grafting showed no malignant effects.

Dr. Eugester sent pieces of excised skin to heights of 11,000 feet, 25,000 feet and 90,000 feet. The last one after exposure to cosmic rays showed two red spots. When this segment of the skin was observed after eight months, under a special microscope, the red spots became two small granuloma which left a mark but were not malignant.

WHAT GOD JOINED

Dr. Lester R. Dragstedt and his team of surgeons at Chicago, performed an operation on the Siamese twins Prissana and Napit Polpinyo, 22 months old, and separated them successfully.

The twins were specially flown from Thailand accompanied by Nurse Jirapon Karsemsak.

The operation took 3½ hours. The twins were joined from breast-bone to navel by a 6" band of bone, muscle and flesh. The surgeon first cut the breast-bone linkage and the liver. The cut surfaces of the liver were plastered with Gelfoam and stitched lightly to the liver tissue to prevent excessive bleeding.

After a week the separated Thai twins were reported to be in good condition.

NEW EYES

Dr. Hendrik Sjogren, a well-known Swedish eye surgeon, has invented a tool for transferring the cornea of one eye to another.

A circular piece of cornea is punched out of a damaged eye and a similar piece from an eye bank. This is inserted in the opening made in the damaged eye and stitched into place. The tool works on the same principle as that of a ticket punch.

TOO TRUE

The common expression 'skin of your teeth' seems to be having a scientific basis according to the

new findings recorded by Dr. Louis J. Baume, professor of dental medicine, University of California.

The "skin" is an enamel cuticle covering the enamel proper of the teeth and is said to form just before the tooth erupts. The "skin" is colourless, calcified and about 1000th of an inch thick. It protects the tooth against infection, decay and injury.

MORE DECEPTION

Fastidious girls can now change the colour of their eyes from blue

to brown and vice versa by using invisible eyeglasses.

Tinted iris-covering lenses and even tinier clear plastic lenses that cover only the pupil of the eye are the latest developments.

Many television artistes who have light eyes which photograph badly, use tinted contact lenses to overcome their defect.

ATOM FOR PEACE

Standard Oil Development Co. has set up an experimental project at Linden, U.S., to find out how far atomic energy can be

used in the production of new petroleum products.

The company paid Atomic Energy Commission \$17,000 for a 2-pound 13½ inch long piece of 2-inch cobalt pipe. The pipe was 'cooked' in an atomic oven for four years.

The gamma rays produced by the cobalt pipe cause chemical reactions with petroleum products not seen so far. It is quite likely that with more research, the company may be able to find out ways of producing gasoline without the use of heat, pressure, or catalysts.



Musical hits from
latest FILMS

SHIV BHAKTA

WAMAN AWATAR

JANGAL KA JADOO

ABROO

SAKHI HATIM

SABSE BADA RUPAIYA

● SHREE GANESH VIVAH

● MAST QALANDAR

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NAMED AFTER A RUSSIAN

Five scientists of the University of California reported the discovery of a new and "intensely radio-active element" in the course of their experiments.

The scientists said they discovered the synthetic form of matter element 101 when they bombarded another synthetic element 99 with 41,000,000 electron volt alpha particles in a 60-inch cyclotron. They called the new atomic element Menkelevium after a 19th century Russian chemist.

The scientists, however, said that element 101 had no practical place in atomic energy for either bombs or power.

PLAYING WITH TAMARIND

Biochemist Dr. G. R. Savur, Department of Chemical Technology, Bombay University, has discovered a new process for the extraction of a mucilaginous substance resembling pectin from Tamarind seeds.

A new plant employing the Savur method of extraction has been already set up at Bhandup. This substance has been found useful in sizing artificial silk and in many ways superior to maize starch.

INDEED

The police in Yorkshire, England, have tried successfully a new burglar alarm system, which has helped in quick arrests of the culprits. The advantage of this system is that the police are warned about the burglar, but the burglar remains in complete ignorance that he has been detected.

When a thief enters, he breaks an electrical current. This causes a gramophone record to play in a hidden part of the building. The message recorded beforehand gives the address of the premises being burgled direct to police headquarters.

Thus the police can track down the thief by cordoning the building within a few minutes.

BATHE AND EAT

The U.S. Department of Agriculture at its Western Regional Research Laboratory in California has developed a new food preservation process called de-hydro-freezing.

This new process is particularly valuable in preserving apples, apricots, peas, cherries, berries,

etc. It not only saves space and weight but also retains the flavour and texture of fresh fruits and vegetables. The ordinary freezing process tends to rupture the cellular structures.

De-hydro-frozen foods have to be soaked in water before use.

FLYING SAUCER

A new type of helicopter designed by Hiller Helicopters for the Office of Naval Research, U.S., was tested and proved to be satisfactory.

Called the "flying dining room table", the machine has a circular platform which looks like a table on which the pilot stands. The helicopter is lifted in air by rotating propellers under the platform. To steer the 'table' all the pilot has to do is to lean in the direction he wants to take.

This type of helicopter may have its uses in scout and air ambulance.

NEW HOPE FOR INDIA

Two French motorists, Wester and Panetta, crossed the Sahara desert in a 1949 Renault car without a drop of water in its radiator.

This was possible because of a new system of air cooling. Air driven at high pressure by a turbine turning twice as fast as the cam-shaft, circulates through a double 'canal' through the engine unit and round the cylinder heads. The system operates silently at all speeds and is supposed to give the engine 15% more efficiency at high temperatures.

The Renault covered 7500 kilometres in the hottest weather using the new system. If this air cooling system is perfected, it is likely to improve the air conditioning of the interior of cars for use in tropical climates.

BRIDGE OF SIGHS

Within two months the longest arch bridge in the east, the Inoura Narrows Bridge, spanning the mouth of Omura Bay in Nagasaki, Japan, will be opened for traffic.

The bridge is 7.5 metres wide and 316.26 metres long. Its central span is supported by a fixed steel arch of braced ribs 216 metres long. The arch span weighs 1759.52 tons.

The longest arch bridge in the world so far was Rainbow Bridge, 289.6 metres, spanning the Nia-

gara Falls; the second longest was the Henry Hudson Bridge in New York city.

USED LETHAL WASTE

The British Government's Fuel Research Station in London is worried about the loss suffered by the nation owing to smoke pollution every year. The loss is estimated at 250,000,000 dollars a year. Sulphur dioxide given by fires and furnaces combines with atmospheric moisture to produce over 6,000,000 tons of sulphuric acid annually. The acid eats into buildings and equipment causing damage.

Research workers say that it will soon be possible to make 33,000 tons of ammonium sulphate and 2600 tons of sulphur for every 1,000,000 tons of coal burned by different chemical processes. That will lessen the damage and incidentally convert the sulphur dioxide into valuable ammonium sulphate which can be used as fertiliser.

BIBLE EXCAVATORS

An Israeli archaeological expedition is reported to have discovered the ruins of the two thousand-year-old Palace of King Herod the Great at Masada, near the Dead Sea.

The palace with mosaic flooring stands on the edge of a 325-yard high plateau. One of the things that catches the eye is a group of four cisterns with an estimated total capacity of 40,000 cubic metres of water. It is not known how the reservoirs were filled in an area where the annual rainfall is barely an inch.

MOONSTRUCK DOCTOR

After observing the moon for nearly a year with an 82-inch telescope of the McDonald Observatory, Texas, Dr. Kuiper came to the conclusion that the "man in the moon", resulted from the impact of a swarm of heavenly objects on the lunar surface during the melting of the moon, possibly in three stages.

Dr. Kuiper believes that at one time the earth and moon were close together. Then the earth solidified and cooled forming oceans. The tidal frictions caused by the oceans sent the moon on its outward journey and into the "sediment ring". As the bodies in the ring hit the moon, they formed craters. This occurred during the pre-melting period

During the stage of maximum melting the maria or seas were formed. These make up the face of the "man in the moon". In the last stage craters, large and small, were formed. These are clearly seen at full moon.

Astronomers may break their head over the elusive 'man in the moon' but we like to think of him as our counterpart on another planet.

ONE MORE

Astronomers Mr. Robert G. Harrington and Mr. George O. Abell of U.S., working on the National Geographic Society's Palomar Observatory sky survey, detected a new comet, which is of course, too faint to be visible to the naked eye.

The new comet is of the 17th magnitude. The faintest stars which can be seen by the unaided eye are of the sixth magnitude.

So far, astronomers have detected more than 1000 comets. In May 1910, the earth passed through the tail of Halley's Comet, a big one. Halley's Comet will go our way again in the middle of 1980.

FREE INSURANCE SERVICE

Quite a few frauds have been discovered recently in some of our insurance companies. Quite a few companies are on the brink of disaster. It is, therefore, necessary to advise our readers on the choice of a safe and economic company for their life policies.

Every reader who wants to insure himself or who is already insured and wants to know about the present status and stability of the company he is insured with so that he can either surrender or pay up his policy to save his neck from being squeezed further, can write to the "Insurance Department", Filmindia, Fort, Bombay, to get free advice.

The following particulars are required: 1. Name and age 2. Present income 3. Type of work done 4. Family responsibilities 5. Amount of saving intended 6. Any personal particulars.

This is a strictly personal and confidential service. Enclose two-anna stamps for inland postage or suitable foreign postage for reply, without which no letter will be attended to.



Innocent? As innocent as a baby! When a woman happens to have a baby face in addition, things become more confusing. But romance is not a nursery game. Let us see how Nalini Jaywant convinces us in "Bhairavi", a social theme.

CALLING INDIAN HANDICRAFTSMEN

"We are glad to learn from the April 1955 issue of "filmindia" that you can furnish us with addresses of the manufacturers and exporting houses of the Indian handicrafts as shown under the heading "The Magic Of Indian Fingers".

"It will be highly appreciated if you can kindly do the same at your earliest convenience as we are interested to import this merchandise for sale on this market.

"We also take this opportunity to congratulate Mr. Baburao Patel, the editor, for his yeoman service to his country."

P.O. Box 915,
Malacca Street, Manager,
Malaya-Thai Commercial Co.
SINGAPORE 1.

BLIND IN LOVE

"At a time when India has become a polo-ground of world Communism, the way high dignitaries and cultural delegations from the Communist countries have been visiting our land under the pretext of goodwill tours or peace conferences, your editorials "Save Us From Murderers" and "Writing On The Wall" in the March and April issues respectively have come as an eloquent plea to expel the Communist Party of India from the political horizon of our country.

"As you rightly observe, its illegal existence as a political opposition with its treacherous past and suicidal present, is out of tune

with our democratic Constitution. But will your words move the lofty idealism of our Prime Minister Nehru?

"At the Avadi session of the Congress, while enunciating and elucidating the socialistic pattern of society for the Congress to bring about, Pandit Nehru threw a challenge that he is not afraid of any sort of "isms" in the world. Without slavishly imitating a particular "ism", he asserted that he will endeavour to absorb all the good points from different "isms" for the good of the country, implying that even Communism which regiments a human being and kills his soul has some good points. Evidently Nehru looks upon India as a laboratory to experiment his beliefs and convictions perhaps — a situation with grave dangers and possibilities. History affords us an analogy of Akbar, the Great, who, ambitious to make a bow to immortality, concocted good points from many a religion and enforced Din-e-elahi, a new religious experiment on his people which awaited only his worldly exit to die a sudden death. Does our Nehru wish to walk in the Great Akbar's footsteps? Or does he view the Communist Party of India

as a principle of co-existence from his pet rosary of Panchshila? How long will he allow them to flirt with our democracy?

"It is time Nehru must see the writing on the wall! If he fails, he will fail none but his countrymen!"

BOMBAY.

M. G. Bhagat.

PENDULUM PRIME MINISTER

"Thanks for your editorial in the Anniversary Number which was a most illuminating one, indeed. Not only is our Prime Minister's policy vacillating and ambiguous towards Communism in general but also towards the narrower sphere of indigenous Reds. He calls them "certainly not patriots", but I think that for persons who come under the latter category our Constitution and law permit lesser liberty than enjoyed by the Indian Communists at present. Meanwhile they not only flourish and subvert by trying to make Andhra a little "Yenan" etc., they also endanger and jeopardise our friendship with other nations. Whenever we try to develop our ties with Western countries, they raise such a hue and cry that our namby-pamby administration yields and hurriedly "rectifies" the situation. The latest example is of the monkey export affair.

"We find that our foreign policy if not leaning towards left is at least implicitly anti-West. Mr. Nehru flogs the dying bogey of Colonialism, thanks to the Portuguese antics in Goa, but he has absolutely nothing

to say about the international Communism, which makes the state of the nation's mind hopelessly out-of-date about the world affairs. I believe that even if there is any Communist expansion in South-East Asia—which would most certainly take the form of a "nationalist" uprising—we would just grin and bear it as we did in Tibet, and talk about our moral strength and flex our mental biceps. Jai Bharat!"

NEW DELHI.

Indra Mohan Sahai.

TRUE TO FORM

"In the course of your review of recent political developments of Soviet Russia in the leading article "Save Us From Murderers" in the March 1955 issue of "filmindia" you commented "What is happening in Soviet Russia . . . will soon happen in China", etc. etc. And lo! here comes the news that Kao Kang, Vice-Chairman of the Chinese Communist Government has committed suicide as 'an expression of his betrayal of the Party'.

"I never expected that your forecast about China would turn out to be so true within such a short period (your article is dated 15-2-1955). Rather I had a strong belief that China with its glorious traditions would certainly not tread in Russia's footsteps. So, frankly speaking, I was not quite pleased to read your unflattering comments on China. But I must admit now that your political forecasts rarely prove false. Once again the committing of suicide (Shall I call it a murder with a difference?) by Kao Kang establishes the truth that in a Communist regime, the complete subjugation to the State is an irreconcilable fate of the individual. Communism is fraught with danger, because it threatens to give a new lease of life to the decaying slavery in a different form. Our government must take a note of this and ban the Communist Party outright as advised by you. Your article is a timely warning to our government as well as to our country."

PATNA.

S. L. Sircar.

DOUBTFUL DEMOCRACY

"Your editorial in the April issue has very ably pressed home the urgent need of removing the irritating obstacle in the growth of democracy in our country called the Communist Party of India. So far this body has only indulged in destructive activities inside and outside Parliament and is a standing slur and painful sight in Indian politics. Its strength lies in the unfavourable economic conditions obtaining in our country and finances received from outside. Therefore, I submit that a mere ban would not help much. Side by side there must be an all-out effort to improve the living conditions because the germs of Communism are first injected in the starving millions and then carefully nursed with the help of cheap but systematic propaganda.

"Moreover it would be much better if our leaders and jurists define clearly and interpret faithfully once for all the two most exploited yet misunderstood words, 'Secularity' and 'Democracy' in our country. Let us hope our present leaders do take some action and the mental gyration of Marx remains only an idea in India."

AJMER.

Prem Chandra Sinha.

COMPLACENT CUCKOOS

"With infinite pleasure I read your editorial "Writing On The Wall", appearing in "filmindia" of April 1955. I found it to be revealing, interesting and purposeful.

"The recent elections in Andhra brought victory to the Congress over the Communists and this everybody can see. But how many can look deep into the results of the election, as you have done and understand the present situation as you do?"



Whatever its complexion—rustic or urban—romance has a male impatience which embarrasses and distresses our modest women. Rajkumar tries to sell an idea perhaps but Nargis, that great inimitable actress, protests modestly in "Mother India", a classic in Gevacolour produced and directed by Mehboob.

English hearths and homes. Had the reins of British Government not been in his hands, the fate of the second World War would in all probability have been different from what it turned out to be.

"When such a man says 'I have taken more out of alcohol than what it has taken out of me', his words should not be lightly dismissed, and we should realize that after all alcohol is not such an unmitigated evil as it is made out to be. Ask a man who is addicted to it, how much kick does he derive from it and how relaxed does he feel after a peg!

"I have no quarrel with those, who contend that alcohol when taken in excess is injurious to health. I also concede that people who are dead-drunk are likely to misbehave. For all these things, drinking in public should be condemned and banned. If, however, a man takes a moderate quantity of alcohol in his house, and does not make a nuisance of himself, heavens will not fall if he is permitted to do so.

"It is always better to follow a policy of 'Live and let live'. Those who are teetotalers are quite welcome to their way of life, but why should they act as killjoys to others? After all everybody has some weakness in him—if it is not alcohol, it may be smoking or something else. Even constant moralizing is a vicious addiction. A perfect man has never been born and never will be born. Our mythology is full of instances, where even gods were not free from weaknesses. This world will be a much happier place to live in if we refrained from forcing our dogmas on others."

LUDHIANA.

Prem Nath Sud.

SHRI NEHRU WILL

"What we are getting under the benevolent patronage of Maulana Azad in the name of Education is common knowledge. This year Rs. 14,10,000/- have been provided for foreign students coming to this country. Besides all other facilities, including trips to Kashmir, meetings would be arranged between them and the President, the Vice-President and the Prime Minister. Now it is quite strange that while many a learned scholar, Indian of course, hangs on for months on end to seek an interview with a mere Minister, not to talk of the Big Three mentioned above, every Tom, Dick and Harry coming from anywhere can enjoy the fragrant air of the Moghul Gardens and have a tete-a-tete with our otherwise extremely busy Prime Minister. Why this open discrimination against our own people please? Someone must answer this question. But then who will Mr. Patel?"

AJMER.

P. D. Gupta.

KYA BAAT HAI, RAJAJI?

"According to a recent Press statement, in a special article in his favourite Tamil magazine 'Kalki', under the caption 'Language Question', Shri Rajagopalachari registered his protest against attempts to make Hindi as the medium of All-India services examinations and gave warning about grave consequences if 'Hindi fanatics get to rush with their decision on the non-Hindi population of India'.

"Said Rajaji in the aforesaid article: 'I am angry against this procedure and Hindi certainly is alien to Tamil, though Tamilians could easily learn languages and pass them meritoriously in any test'.

"The world is full of wonders, but nothing is more wonderful than man. It is indeed very wonderful to note that a man of Rajaji's status should have ventilated his wrath against Hindi in such an irresponsible and venomous manner.

that once the reorganisation is completed, bitterness will vanish. This argument cannot hold water: if we forget that we are Indians first at the time of reorganisation only, how can it be said that we will not do so after that event?

"There is a timely lesson in these disturbances, and that is that the present is not the opportune time for tackling this problem. The country has certainly on hand more pressing problems and these relatively unimportant questions can wait for at least one generation more, when we will have fully developed our sense of nationhood."

BOMBAY.

M. S. Lulla.

SEE METRO'S BUTANI

"We are told that prehistoric man had a tail which gradually shortened as his need for it grew less. What will the man of a thousand years hence look like? Will his legs disappear as the use of mechanically propelled vehicles increases? Will his ears stick out like those of an ass through listening to a radio, and his eyes grow glazed and protruding through constant staring at a tube light? The thought is frightening because already one can see signs of these changes. Ears do stick out more than they did; eyes are becoming glassy."

BOMBAY.

Miss C. Chandramani.

THE DIE IS CAST

"Those reformists and puritans, who are so fond of preaching sermons on Prohibition will do well to pause and take a leaf out of Churchill's book. Here is a man, who is universally acclaimed as a brilliant administrator, a fiery orator and a giant amongst literary men and who has been able to keep himself in harness till the ripe old age of 80. It was the magic of his words which kept up the morale of the British people when German bombers were raining hell on

"Of course the Congress is the most popular organisation even today, but it does not mean that it can continue to be so considering the opposing forces that are in evidence at the present time in the political field. To this point you have drawn the attention of everybody interested in the well-being of our country. You have quoted facts and figures to show that despite the defeat of the Communists in Andhra, their strength has not decreased. Still there is danger to be expected from the Reds, for as you have proved beyond doubt, the Communist in the Red Camp is stronger and more substantial than the white-capped man in the Congress fold.

"What has been almost a closed book to many has revealed itself to you as the Writing on the Wall. Having seen this writing, you have announced it to the country through the columns of your magazine. This editorial like all the previous ones makes a thinking man think deeper and as such should induce the politicians at the helm of affairs to pay proper attention to the possible menace from the Communists, in order that the country may have a peaceful and prosperous future."

POONA.

K. Ponnusamy.

DOGS BITING DOGS

"The anti-Bengali riots in Goalpara in Assam on the eve of the arrival of the States Reorganisation Commission have in them the element of coming events casting their shadows before. Whatever the magnitude of these disturbances, they should not be treated as a sporadic uprising; they show the extent to which provincial frenzy can go.

"One can imagine the situation after the actual reorganisation of the States. Protagonists of linguistic provinces may argue that these are merely the pre-reorganisation disturbances in the heat of the moment and

June, 1955

"If Rajaji is so much confident of Tamilians' capability to easily learn languages and pass them meritoriously in any test, why should he then grudge against Hindi? This is really a curious logic which he alone can understand.

"How does he also propose to make Hindi the lingua franca of Bharat in the true sense of the term in the course of fifteen years? Or is he even against this objective? He should better speak out on these points as well, so that the people may know this seasoned leader of Indian nationalism and once the highest official of Independent India in his true colours.

"May I convey to Shri Rajagopalachari through these columns of your esteemed journal the immortal words of Lokmanya Tilak, 'Nationalism without a national media for exchange of thoughts between people speaking different dialects, is a huge farce. The nation is sick of it'."

Jagdish Lal Shah.

CALCUTTA.

CAKES CHANGED TOO

"Is there a place for Brahmacharya (celibacy) in family planning?", asked an M.P. recently on the floor of the House. That, Sir, is an extremely old-fashioned question. It was in the old old days, when India was Bharat, that celibacy was the means to family planning. But in modern times, it is supplanted by contraceptives. A contraceptive means eating the cake and having it too, while Brahmacharya means having the cake, and yet not eating it. Naturally in India that is Bharat this is out of fashion."

N. K. Wadhwani.

BOMBAY.

NEVER MORE RIGHT

"Ever since our beloved Prime Minister discovered the word 'co-existence', there has been no word so much used and abused and which has so obsessed the people. Whenever one sees a white cow, automatically the eyes search for a black cow to prove that our Panditji is vindicated even by dumb cattle not to speak of the dumb white-caps.

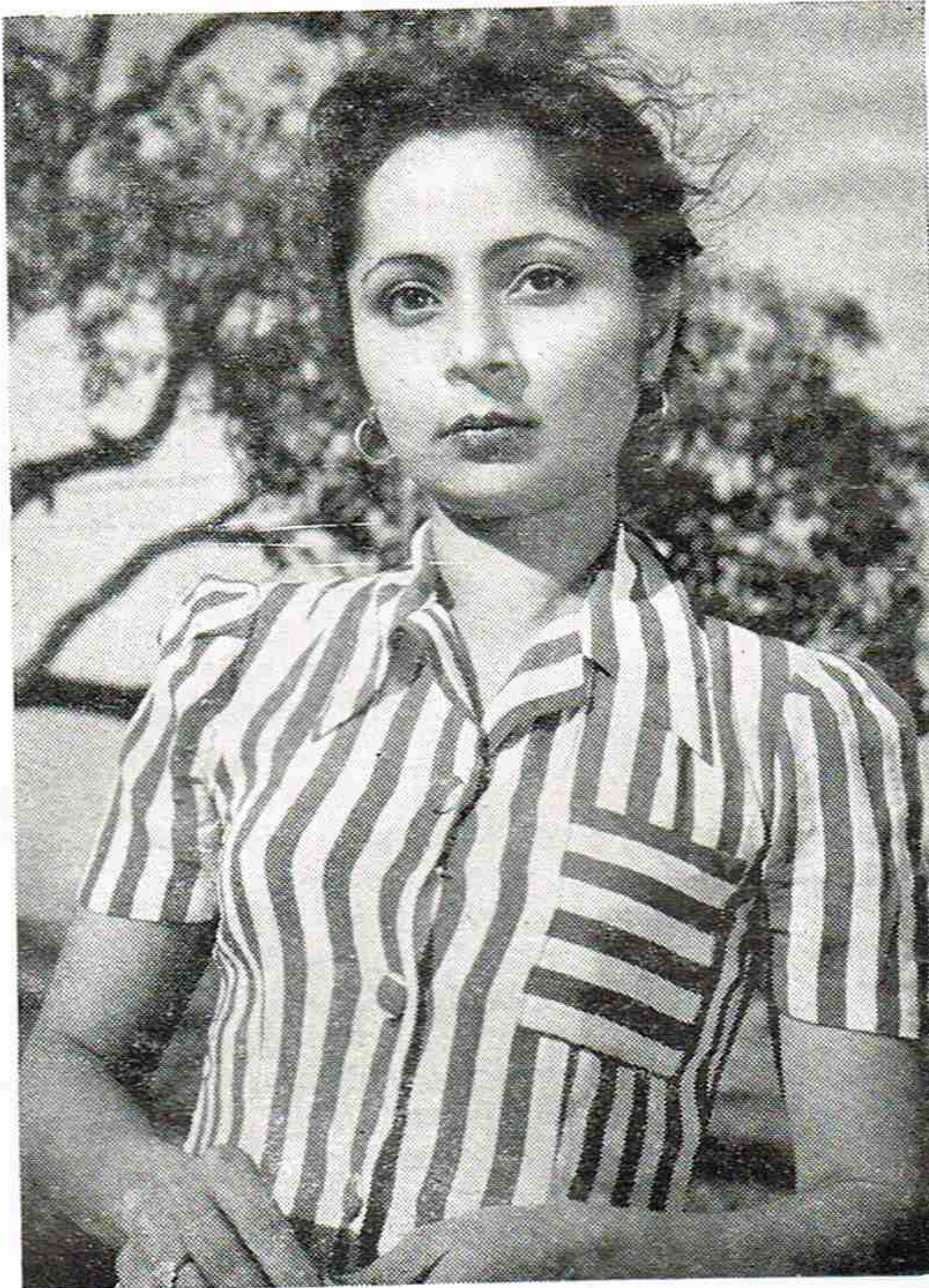
"And in such a land of wonderful discoveries, Judas has proved a wonder by himself. He has been sharpening his intellect ever since we got independence at an ungodly hour, and Panditji and his geniuses seem to be providing him enough to make his readers split their sides with laughter and forget at least for a few hours the 'pain of co-existence' better known to the Siamese twins.

"His writings on 'Keskar's Krishna Leela', 'Devika's 49th Birthday?' etc., in the April issue of 'filmindia' mark him as a satirist par excellence. Who but a numskull will not roll in laughter after reading such expressions as 'non-violent sleep', 'Ganju the loyal little publicity pup', 'Gandabhais of Gandhism' etc., and miss the wittiness of the sentence 'The Union Education Ministry invited Prime Minister Nehru to inaugurate Devika Rani's 49th birthday celebrations'" etc.

"Judas believes in the co-existence of a morose Nehru and a happy, enlivening Judas. Am I not right, Sir?"

CALCUTTA.

P. S. Easwaran.



The "noo" ones keep coming and God alone knows from where? This zebra-coated one is called Asha and she makes her first screen appearance in "Pehla Kadam", an appropriately named picture for a newcomer.

THANKS

"In the words of Keats, the poet, I travelled in the 'realms of gold' while reading 'God-killer Of The South' by Judas in the March issue of 'filmindia'. It is one of the best pieces of beautiful prose I have ever read on the relationship of mortal beings and their Creator. A lucid treatise indeed! It is heartening that while he has taken a dignified and dispassionate approach towards the controversy of Naicker versus the Dramatic Performances Bill, he has unequivocally asserted a free citizen's fundamental right of freedom of expression. Hearty felicitations to Judas!"

BOMBAY.

M. G. Bhagat.

NO ONE LEARNS EASILY

"The news item that some of our film stars were stoned by a crowd in Jaipur amply demonstrates the wisdom of the advice tendered by you some time ago in 'filmindia' to these very stars not to make frequent public appearances. On every small pretext the film stars should not stir out and shed their thin layer of glamour: the element of mystery about them is their chief asset.

"However, if they want to help a cause there are several other ways in which they can do so. They can certainly afford to pay something substantial from their own pocket as quite a good number of them are earning five-figure amounts each month. Time and again you have been giving sound and timely advice to our film folks—both

stars and producers—and time and again it has been proved to the hilt that whenever they have ignored your advice, they have come to grief. Will they learn a lesson even now?"

BOMBAY.

M. S. Lulla.

PERIYAR vs SIRIYAR

"People throughout the length and breadth of India, who have faith in the existence of God, will very much appreciate your fine article 'God-killer Of The South' in the March issue of 'filmindia'. Mr. E. V. Ramaswami Naicker's is mainly a defeatist attitude since he could not succeed in the political field. Black flag demonstrations, throwing of tar on leaders and such ungentlemanly activities have been the characteristics of his party. And now he has turned upon God and His followers.

"The sentences quoted below from your bold article compel the attention of everybody: 'While he decries those who see God in a stone idol, he himself sees God in it and seeks to destroy Him by breaking the idol.' 'In prayer, the human mind requires a focal point for concentration to be in tune with the Infinite. These idols of gods are therefore the symbols for mental concentration.' 'And better men than this 76-year-old Naicker have tried to kill God before and left the world in a hurry. It is, therefore, time that old Naicker realized that God lives in the hearts of men and not in stones and temples. But stones and temples have become sacred symbols because human hearts have showered on them care and devotion through ages and when Naicker breaks these symbols in open streets, it hurts those who have consecrated God in their hearts. And by hurting men Naicker cannot convert them if he is anxious to win them over to his point of view.' 'It is possible that this man who has denied God all his life may himself go out with the name of Ram on his dying lips. For, the name of Ram gets on the Hindu tongue with the milk of the mothers and though Naicker is now chewing the communal 'pan' of poison, his mother's milk will ultimately clean the tongue and anoint it with the divine name that has sustained faith in human beings through ages of tyranny and suffering.' 'Naicker is a man more to be pitied than to be censured. Those who deny God invite a question on their own sanity and existence.'"

"How nice it would be if some religious organisation actually prints the above sentences in leaflets and distributes them throughout the country to increase people's faith in God! And a copy can also be sent to Naicker who is popularly known in Tamil as Periyar (i.e. elderly person) but who in reality is Siriya (i.e. young person) in wisdom and outlook."

NEW DELHI.

Mrs. Savithri Devi.

HIS MONEY, HIS WIVES

"The other day it was disclosed in the Hyderabad Assembly that the Nizam owns 36 cars, 7 buses, 2 goods vehicles and an auto-rickshaw. The number of women slaves he has is the subject of a magisterial enquiry. He is supposed to be a citizen of India with all the rights and duties prescribed by the Constitution. A Government

USE **WORLD'S MOST FAVOURITE CHOCOLATE LAXATIVE**
CASTOPHENE

servant cannot have two wives but the Nizam is perhaps above the rules and the laws, otherwise what is the justification of keeping so many wives and so many conveyances by an old person at public expense? How does all this fit in with our concept of the 'Welfare State' and the 'Socialistic Pattern of Society' over which our leaders go ecstatic? How long will this inconsistency thrive Mr. Patel?"

AJMER.

P. D. Gupta.

THERE ARE BUT —

"I had purchased five National Saving Certificates worth Rs. 500/- on 4-9-1947 at Hyderabad Sind. I then applied to the postal authorities that the same should be transferred to Bombay. I was under the impression that the same had been transferred. But when I applied to the Bombay postal authorities to transfer them to Ajmer, I was told by the Ajmer postal authorities that the Bombay postal authorities had not accepted their transfer because I had purchased the certificates after partition.

"Again I sent an application to Central Claims Organization, Ministry of Rehabilitation, New Delhi, but was told that nothing can be done. The result is that I have to suffer as I cannot go to Pakistan and cash them.

"Cannot the Government of India take up this matter with the Government of Pakistan?"

"There may be several such cases."

AJMER.

R. H. Kundnani.

WRONG COMPARISON

"The exemplary manner in which you are serving the country through 'filmindia' is a matter of just pride not only for your readers and fans but also for any true Indian. Recently you have been adding new features to the magazine which has become a darling among world journals. A couple of months ago you had pictorially explained the horrors of 'erosion' of the soil and, as though to the children, you had driven home the necessity for speedy preventive measures. Now you publish pictures of the various specimens of Indian art, sculpture, engraving on metal, sandalwood, ivory etc., prevalent in different centres of Indian culture from Kashmir to Cape Comorin.

"Thus you educate your own fellowmen, besides the foreigners, and teach them to be proud of a Travancore ivory carver and a Kashmiri metal carver, paving the way for extra-state understanding and love. This is the only way of making everyone feel that he is an Indian first and an Indian last at a time when white-capped baldies are dreaming of linguistic rivalries.

"Now let them say who serves India—the Congressman who prays for a minister-ship in a newly created province or Baburao who envisages one nation of hallowed past and a bright future—the great BHARATA VARSHA?"

CALCUTTA.

P. S. Easwaran.

OUR LITTLE BIT

"Please accept my congratulations for presenting a collection of beautifully arranged photographs of Indian art under the heading 'The Magic Of Indian Fingers'. I have heard from friends abroad that these pieces of Indian handicrafts are in good demand in foreign countries especially in America.

"Besides giving a free publicity to Indian handicrafts in 67 countries of the world where 'filmindia' goes you are willing to provide the addresses of the manufacturers as a service without obligation.

"Many thanks are therefore due to 'filmindia' for going a step further than our Films Division in giving world publicity to Indian art and handicrafts."

BANGALORE.

J. B. William.

HULLO, DHEBAR

"In a typically Congress presidential oration in Bombay, Shri Dhebar declared it a criminal waste of money to spend more than Rs. 250/- a month. I agree with Shri Dhebar, but the only question I would like to ask the simplicity-mongering Congress President is: Can the crime be avoided? Take my own case. I am a typical middle-classer. But by the time the landlord, the transport company, the electricity and water taxes and the milk man and domestic servants fleece me; what is left with me? Not even 250 annas.

"Living on Rs. 250/- a month is possible only for ministers and Congress Presidents who get free bungalows, free cars and free feasts. Unfortunately, I am neither a Minister nor a Congress President and hence have to pay my way and live by the sweat of my brow. When God cursed Adam saying: 'in the sweat of your brow shalt thou earn bread' God could not foresee that Adam would be smart enough to dodge the curse of word by becoming a Congressman and live by the sweat of other people."

BOMBAY.

H. G. Jugat.

I HAVE ALREADY

"Your article 'Kinks Of A Big Business' has appeared not a day soon. What surprises one, however, is the fact that such a sorry state of affairs exists in Bombay—boasted as the Hollywood of India. What you have written of Bombay is true to a much greater extent in other cities. For, theatres in the other cities and towns of our country have more inconveniences than can be imagined. In Delhi for instance, one of the ushers of the Rivoli theatre has the nasty habit of holding the counterfoils of the tickets in such a way that while conducting the patrons to their seats his palm invariably brushes against the chests of the lady patrons. It is a pity that such persons are kept in employment.

"The Plaza theatre which has now been taken over by 20th Century Fox has still some of the old defects. One had expected that the American management, noted for showmanship, would improve the theatre. Leave alone improvement, they have not cared to keep the minimum distance from the new Cinemascope screen to the front and foremost row to avoid straining the eyes of the spectators. Since the Cinemascope screen stretches from one end to the other and since it has not been shifted further inside the stage of the theatre, the spectators of the entire lower stalls (Rs. 1-4-0 and As. 10 classes) have to suffer extreme torture while witnessing a Cinemascope film-show. At this rate it won't be long before all the patrons get eye trouble. I feel strongly that the Indian Cinematograph Act needs to be suitably amended in respect of Cinemascope screens vis-a-vis the minimum distance between the spectators and the screen. Can you not campaign for this, Mr. Patel?"

NEW DELHI. K. S. Sankara Narayanan.

OH, KESKAR DADA

"Dr. Keskar has informed Parliament that the Press Commission Report has not been put in cold storage. Is that an assurance or threat? Summer has set in and in the summer all highly perishable commodities require to be put in cold storage to preserve their freshness.

"There Dr. Keskar's words might mean that he prefers the Report to rot as soon as it conveniently can, so that he may not have to bother with it. A Government report is generally a perishable commodity and its perishing place is the official file. Once it disappears in a file tacked away safely on a dustladen shelf it can only be resurrected when it turns a ghost and haunts the minister."

BOMBAY.

N. K. Wadhvani.

NEHRU'S LAMBS

"When the elections were held in 1952 all those who sit in Parliament today had promised to faithfully look after the best interests of the people and the country, but once having got into the saddle they seem to have forgotten their noble intentions so loudly broadcasted through the oratorical exercises indulged in when the nation went to the polls.

"Otherwise how can one explain their absence from even the proceedings of the House, leave alone taking active part in them. And on 19th April 1955, in the Lok Sabha even the Treasury Benches presented a blank appearance with a solitary Minister of State representing a Government that rules 368 millions. In the past two years the quorum bell has been rung many times to carry on the business of the House. When the chosen representatives of the people with their privileges and positions, to whom has been entrusted the sacred destiny of India, behave in such an indifferent manner then what can be expected from the public at large? And where will the country go? What do you say, Mr. Patel?"

AJMER.

Prem Chandra Sinha.

ABBAS AND CHAPLIN

"I enjoy reading 'filmindia' and consider it one of the best edited magazines produced in the Motion Picture Industry.

"While I have always been an admirer of Charlie Chaplin, the artist, I had to smile when I read Khwaja Ahmed Abbas' article on Chaplin in the January issue of 'filmindia'.

"Abbas credits Chaplin with the words, 'I am sorry I wasted forty years of my life in America'. Personally, I would not consider my time wasted in any country where I could gain so many admirers who would enable me to make millions. And now Chaplin plans to make a film satirizing these same people. The amusing part of this is that Chaplin will make more money showing this satirical picture in America than in any other country because Americans love to laugh at themselves.

"Abbas states that Chaplin was 'Hounded' out of the country by the Un-American Activities Committee. Chaplin was never asked to appear before this committee. Chaplin left the United States on a pleasure trip and did not have any intention of not returning. Being an alien he had to apply for readmittance and this was refused for many reasons, one of which was because he fathered the child of an unwed mother. Incidentally, he supported this child for years.

"Chaplin opposed United States entry into war against Nazi Germany when Hitler was friendly with the Soviets. He made a complete switch when Hitler attacked Russia. He then spent his time demanding all-out aid to Russia. Americans resented Chaplin telling them what to do when he did not think enough of their country to become a citizen of it, especially after living in it over forty years."

LOS ANGELES (CALIFORNIA).

John D. Haidinger.



That is mischief for which Geeta Bali is notoriously famous. Watch her tickling the ribs in "Pocket Maar", a crime tale.

AVM PRODUCTIONS (Madras)

Produced by A. V. Meiyappan and directed by H. L. N. Simha, "Shiv Bhakta" was released in Bombay at three theatres, Regal, Majestic and Kohinoor, simultaneously on Friday, May 13. The premiere at the Regal was attended by many film stars, producers and directors. "Shiv Bhakta" is drawing huge crowds because of its emotional appeal. A popular episode from mythology, "Shiv Bhakta" tells the story of an atheist who ends up by becoming the greatest devotee of Lord Shiva. Incidentally, the picture shows in contrast the Brahmin priest, Kailashnath Shastri, who performs the daily puja at the temple, as the real culprit, a hypocrite and a sinner at best. The title role of the Shiv Bhakta is played by Shahu Modak. Vivacious Padmini puts over some attractive dance numbers as the temple dancer. "Shiv Bhakta" is a highly elevating mythological and deserves to be seen by all picturegoers. At the studios, "Bhai Bhai" starring Ashok

Kumar, Kishore Kumar, Nimmi, Nirupa Roy, Meena Shorey and Om Prakash, is more than half-way through. Direction is by M. V. Raman while music is by Madan Mohan.

AVM's "Shiv Bhakta" Draws Huge Crowds—Dilip Kumar, Dev Anand, Bina Rai in Gemini—Naidu's "Azaad" Still Kidnapping Millions—Bimal Roy's "Devdas" Progressing—Vyjayantimala Sparkles In Sahu's "Kismet Ka Khel"—"Krorepati" Under Mohan Sehgal's Megaphone.

GEMINI STUDIOS (Madras)

May proved to be the busiest month for Gemini with Dilip Kumar, Dev Anand and Bina Rai working on the sets of "Insaniyat" practically every day at the Gemini Studios, Madras. The huge resources of the Gemini Studios are being harnessed to make "Insaniyat" the greatest hit of the year. Setting aside his public work temporarily, Mr. Vasan de-

cided to produce and direct this powerful theme himself. "Insaniyat" is an Indianized version of Sheridan's classic "Pizzaro" teaming Dilip Kumar, Dev Anand and Bina Rai for the first time. Playing the role of the sadistic tyrant is Jayant. Vijaylaxmi, Shobhana Samarth and Kumar lend suitable support. C. Ramchandra's music is reported to be of the box-office variety with lyric writer Rajendra Krishna supplying popular words. The songs are sung by Lata Mangeshkar, Talat Mahmood and M. Rafiq.

PAKSHIRAJA STUDIOS (Coimbatore)

"Azaad" starring Dilip Kumar and Meena Kumari is still fascinating Bombay audiences. The long queues at the Minerva are sufficient proof of the popularity of this entertainer. The fast-moving story of "Azaad" has thus captured the fancy of the filmgoers and brought the dough home for its enterprising producer-director S. M. S. Naidu. Mr. Naidu is now supervising the screenplay of "Maragatham" a well-known Tamil folk story, which is likely to become another box-office hit. Yet another social, still to be christened, will star Dilip Kumar opposite charming Vyjayantimala.

BIMAL ROY PRODUCTIONS (Bombay)

Under the inspired direction of Bimal Roy, "Devdas" is making steady progress. This re-make of Sarat Chandra's classic stars Dilip Kumar in the role of Devdas, Suchitra Sen as Paro and

Arabind Sen and starring Bharat Bhushan, Chand Usmani and Asha Mathur, is fast heading for the screen.

SAHU FILMS LTD. (Bombay)

Producer-director Kishore Sahu is again up and doing. His newest social is "Kismet ka Khel", the muhurt of which was performed in April. "Kismet ka Khel" stars sparkling Vyjayantimala in an utterly new type of role opposite Sunil Dutt. The supporting cast includes Begum Para, Kamal Jit, Shreenath, Yashodhara Kathju, Mukri and Bhudo Advani. Shanker and Jai Kishen supply the musical score. Let us hope "Kismet ka Khel" brings a stroke of good luck to its hard-working producer.

SAIGAL BROTHERS (Bombay)

Director Mohan Sehgal shot for ten continuous days some sequences of "Krorepati" at the Modern Studios. If the present speed of work is adhered to, then "Krorepati" will be completed in the scheduled time. Charming Shashikala, who is both the heroine and the producer of "Krorepati", is in earnest and we therefore expect "Krorepati" to hit the bull's-eye. The story which is written by I. S. Johar stars the Ganguly Brothers—Ashok Kumar, Kishore Kumar and Anoop Kumar—Smriti Biswas, K. N. Singh and Radhakishen. But the piece de resistance of the picture is little Shashikala who portrays a fine role. The tunes are composed by the well-known musical bracket, Shanker and Jai Kishen.

MEHBOOB PRODUCTIONS (Bombay)

"Mother India" starring Nargis is progressing at a brisk pace at the Mehboob Studios, Bandra. This ambitious social of Indian village life symbolizing the true spirit of India is being made in glorious Gevacolour and those who have seen the rushes of this picture are already singing its praises. Naushad's music is another attraction. "Awaaz" directed by Zia Sarhady and starring Nalini Jaywant, Usha Kiran, Zul Velani and Chandrashekhar, is nearing completion. Director Mehrish has begun the shooting of his social, production No. 7, starring Shakila and Kishore Kumar.

SUNNY ART PRODUCTIONS (Bombay)

After three years in the mak-

Vyjayantimala as the dancer Chandramukhi. Motilal plays Chunilal, the friend of Devdas. With such a formidable cast and a director of Bimal Roy's calibre, you can be sure that "Devdas" has every chance of becoming a great picture. Lyrics are provided by Sahir Ludhianvi and the towering tunesmith S. D. Burman turns them into lilting melodies. Meanwhile, "Amanat" directed by

ing and with picturegoers awaiting its release with bated breath, Producer-director S. U. Sunny's spectacular fantasy "Uran Khatola" was finally released in Bombay at the Regal, Imperial and other cinemas simultaneously to appreciative crowds. With Dilip Kumar, Nimmi, Suryakumari, Agha, Jeevan and Roopmala displaying their histrionics, Camera-man Fali Mistry providing a treat to the eye and Music director Naushad giving tuneful songs, a couple of which are already smash hits, "Uran Khatola" seems to have taken off for a long, long flight on the country's screens.

D. P. PRODUCTIONS (Bombay)

Hem Chunder, one of our painstaking directors, has completed "Teen Bhai" a domestic drama starring Bharat Bhushan, Shyama, Nirupa Roy, Pahari Sanyal, etc. "Teen Bhai" will now go to the editing room.

BASU CHITRA MANDIR LTD. (Bombay)

A picture worth noting down in the picturegoer's entertainment diary is "Bandish" which stars Ashok Kumar and Meena Kumari, the popular "Parineeta" pair. "Bandish" is directed by Satyen Bose, the director who distinguished himself in "Parichay" and "Jagriti". The supporting cast is led by Bipin Gupta, Pratima Devi and Iftekhar. Hemant Kumar of 'Nagin' fame is in charge of music.

FILM ART (Bombay)

Mandi Burman, the director who directed "House No. 44", has been given a new, directorial assignment by Producer T. R. Fatehchand. This social still untitled stars Dev Anand and Johnny Walker. Music is by N. Datta.

SADIQ PRODUCTIONS (Bombay)

"Musafirkhana" directed by M. Sadiq will soon come to the screen to entertain filmgoers with some bright entertainment. This hilarious comedy stars Shyama, Karan Dewan, Om Prakash and Johnny Walker. Producer-director M. Sadiq performed the muhurt of "Choo Mantar" on May 17, at the Shree Sound Studios. This comedy again stars Shyama and Karan Dewan.

MARS & MOVIES (Bombay)

Producer-director Amiya Chakrabarty is busy shooting "Seema" a touching story starring pretty



Cap and coat them as you like, youth will always be seen. It is a season that cannot be hidden. Shyama makes "Haseena", a thrilling experience.

Nutan and Balraj Sahni and supported by Shubha Khote. In "Seema", the young Nutan falls for old Balraj Sahni, who portrays a cynical, frustrated man but with a good heart. Athletic Shubha Khote displays some cycling feats in "Seema" and adds to the entertainment value of the picture.

FORTUNE FILMS (Bombay)

Described as the "breeziest romantic comedy of the year", "Madh Bhare Nain" is now ready for release all over India. Starring Bina Rai and Kishore Kumar, this picture has music by S. D. Burman and direction by Hem Chunder. Some of the outdoors photographed at Darjeeling are reported to be extremely picturesque.

RAGHUVIR CHITRA NIKETAN (Bombay)

"Hari-Har Bhakti", starring Asha Mathur, Trilok Kapoor, Vivek, Shahu Modak and Durga Khote, has been practically completed. Producer-director C. Raghuvir is reported to have made this mythological interesting and instructive. Music is by K. Dutta.

FESTIVAL FILMS (Bombay)

Producer A. Shakoor has selected a meaningful title "Chaar Deewaren" for his maiden social starring Nigar Sultana, Vijaylaxmi, Ranjana Shukla, Karan

Dewan, Wasti, Janki Dass and others. The theme of the story is simple enough. What constitutes a home is not its four walls but the smiles and sighs of the individuals who live in the home.

SHAH PICTURES (Bombay)

Producer Ramniklal N. Shah's "Sakhi Hatim" was released in Bombay on May 20 at Capitol, Palace and other cinemas. Starring Noor, Daljit, Chitra, Hira Lal and Al Nasir, and directed by Nanubhai Vakil, the picture seems to contain popular entertainment which the masses like.

SHRI VISHWA BHARATI FILMS LTD (Bombay)

Producer R. Chandra is working quietly on "Basant Bahar" a thrilling story of a musician who lived during the Tippoo Sultan regime. Talented artiste Bharat Bhushan portrays the musician, his musical inspiration being petite Nimmi.

JUPITER PICTURES (Madras)

"Naya Admi" in Hindi, based on the Tamil success "Velaikari" is making satisfactory progress. The star cast is led by Anjali and N. T. Rama Rao and supported by Anwar Hussein, Gope, Nagen-dra Rao, Jamuna and Sulochana. Director C. P. Dixit has taken two dance numbers in Gevacolour for box-office purposes.

M. A. V. PICTURES (Coimbatore)

Producer M. A. Venu is producing "Pennarsi" in Hindi and Telugu. The Tamil version of "Pennarsi" is reported to have clicked. "Pennarsi" stars P. Kannamba, Nagarajan, Sulochana and others and has been directed by K. Somu.

ALL INDIA PICTURES (Bombay)

"Sitara" starring Vyjayantimala, Pradeep Kumar, Om Prakash, Gope and Peace Kanwal is ready for release. Meanwhile "Chitralekha" starring Vyjayantimala in Gevacolour is reported to have become a beautiful poem in celluloid.

CELESTIAL PICTURES (Bombay)

"Jagatguru Shankaracharya", depicting the life of Shankaracharya, the great saint and social reformer, portrayed by Abhi, is awaiting release. The cast consists of Abhi, Durga Khote, Sapru, Sulochana, Asha Mathur, etc. The screenplay of "Vasavadatta" is getting ready in the meantime.

LIFE & ART (Bombay)

Produced by J. S. Puri and directed by Kundan Kumar, "Hansi Khushi" went on the sets. Starring Geeta Bali and Abhi Bhattacharya as the romantic team, "Hansi Khushi" is a social based on the struggles of a family. Others in the cast are Kuldeep Kaur, Shammi, Sunder and Nagpal. Chitragupta who gave fine music in "Shiv Bhakta" is tuning the lyrics.

V. K. PICTURES (Bombay)

Director S. M. Yusuf shot some outdoor sequences of "Guru Ghantal", a musical comedy, at Khandala. The cast consists of Sheila Ramani, Usha Kiran, etc.

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3 GOOD Ideas

by Uma



Got any borders to spare? Here are some clever ways to decorate simple saris with old borders. It is always such a pity when a favourite sari tears leaving the border useless and ineffective. Save it up from now on as these designs will need all the borders you've managed to salvage.

The model on the extreme left wears a cool halter-necked choli, with borders stitched together slanting upwards, meeting down the centre. This choli can either have the usual backless cut or the back can be identical in shape as the front, with buttons down the centre. The patli consists of about two yards of bordered material, with stripes slanting downwards and meeting in the centre. When

folded this exact centre with the seam on it should be exposed showing the V-formation of the stripes. Red and white, or green and white striped borders on white voile will look lovely and cool throughout the summer months.

Another good idea is the combination shown on the central figure. Bold borders cut across the choli just over the bust and round the back. The waist and shoulders are of white organdie or ninon, or any other extremely transparent material, to match the sari. The same borders circle the hips and are clearly visible on account of the sari's flimsy material. Black and red or black and yellow make a bold display on a white sari

and would show this design off to best advantage.

The third young lady has yet another idea for her borders. She wears a high-necked, cap-sleeved choli trimmed with borders. The skirt area on her sari shows three rows of borders placed eight inches or so apart from each other, and likewise the palloo. Her sari is white voile too and her borders bright orange and green.

Between the three of them, these ladies show the best uses of borders on cotton saris. These designs do not take long to make, are most economical and look well on most occasions. Now get busy and hunt out those salvaged borders.

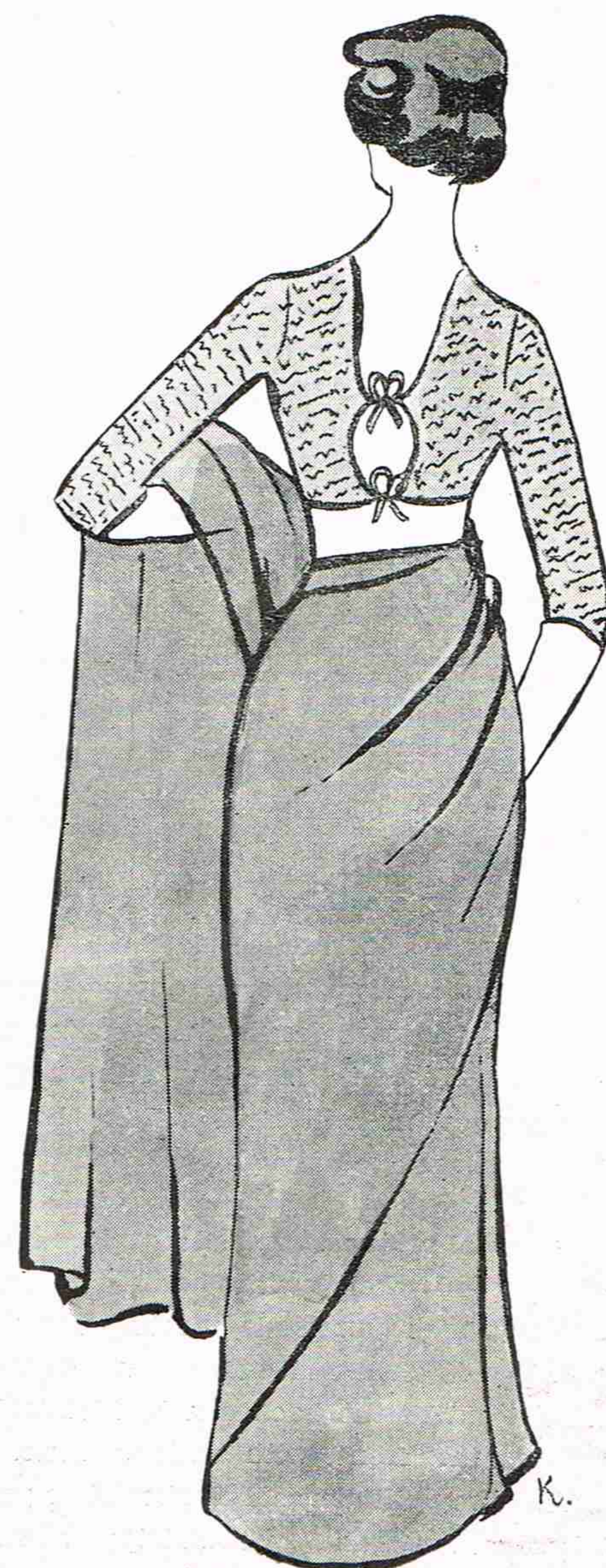


Bows everywhere and flowers in abundance will see you through this summer. Make it a point to wear fragrant chameli or mogra flowers in every possible way. Even a few flowers worn around your neck should not make you feel out of the way. They make the whole affair pleasant in these days.

White is the colour and cotton is the material in hot weather. Dainty prints for cholis will also smarten your summer wear.

Top left: This choli has got the widest and deepest neckline you can afford. Thus the neckline and the waistline help the maximum portion exposed to the fresh air. There is an elastic both at the neck and the waist. Two little bows in the centre complete this simple but attractive choli.

Centre: This one has its back open, and it is open with a wide gap. There are just two bows to hold you in good shape. The front is low and round at the neck.



SUMMER WEAR

by
Miss Kusum Grimley

Right below: Heavily bordered cotton material will make a fine choli of this kind. The back is almost open at an angle with three tiny bows in a straight line.

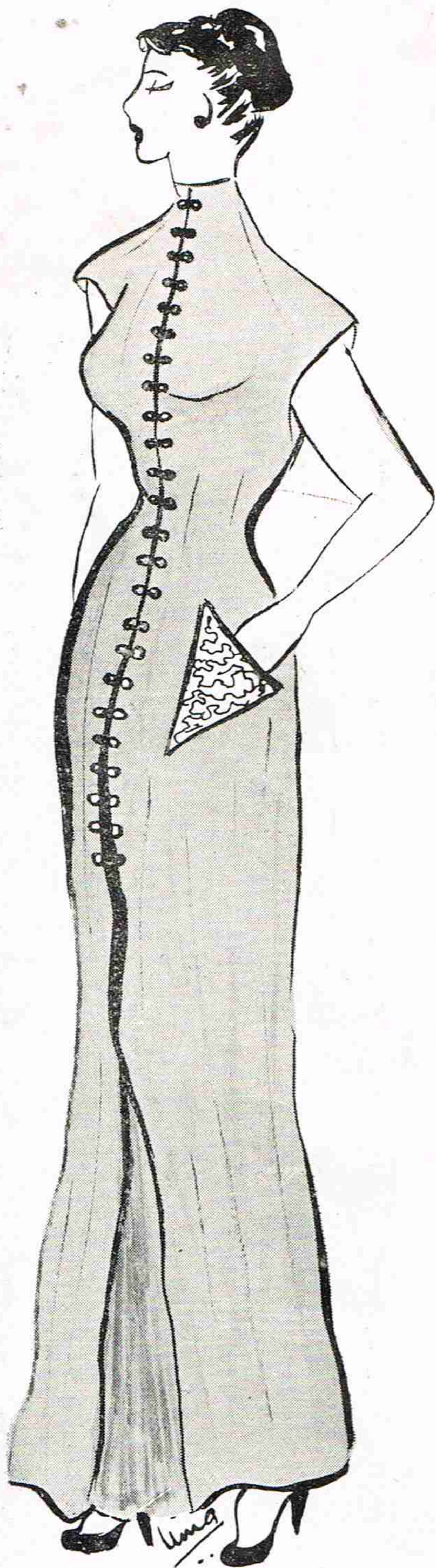


INTERIOR DECORATION

by

UMA SONDHI

Left: This slinky satin house-coat is inspired by the Chinese dress. The high collar, Magyar sleeves, and typically Chinese buttoning design are set off by a three-cornered pocket at the hip covered with wriggly thread embroidery. You'll have to watch your figure to wear this model!



Below: Here is an effective use of saree borders. A simple fitting house-coat with a flared skirt, is trimmed with a gay oriental border along the overlapping front opening, sleeves and in a large skirt formation at the base.



Above: A heavy linen house-coat with a wide collar and sleeves, is ideal for the applique design shown here. Large flowers are splashed along the skirt, the sleeves and collar lapels, in gay colours that say a cheerful 'good-morning' and make it one.



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